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TWO YEARS' COURSE IN ENGLISH COMPOSITION

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TWO YEARS' COURSE IN ENGLISH COMPOSITION

BY

CHARLES LANE HANSON

AUTHOR OF "ENGLISH COMPOSITION," ETC.
EDITOR OF CARLYLE'S "BURNS," ETC.

GINN AND COMPANY

BOSTON · NEW YORK · CHICAGO · LONDON

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PREFACE

This book provides an abundance of material for the first and the second year of any high school. Part One gives a good many subjects on which young pupils have successfully talked and written, and presents the first essentials of composition work, with emphasis on unity and coherence, — whether of theme, paragraph, or sentence, — spelling, word formation, the use of the dictionary, and letter writing. Work on these essentials may be supplemented by such selections from Part Three as the teacher chooses to make, for example, from the chapter on Narration. The long chapter on Grammar, at the end of Part One, is so arranged and so placed that the more difficult portions may readily be postponed till the second year.

Part Two offers more ambitious practice in the construction of the paragraph and the sentence, and requires the use of precise and forcible words.

Part Three calls special attention to longer compositions and the four forms of prose. In each chapter the treatment is designed to meet the needs of the younger students.

From the outset the book undertakes to emphasize the value of the study of composition by setting tasks that are obviously worth doing and by making requirements in sympathetic recognition of the pupil's immediate interests and the attitude of the normal youth toward equipping himself for the future.

The large number of exercises allows the teacher unusual opportunity to give a class, a small group of pupils, or a single pupil the precise training needed, whether it be in choosing subjects, in constructing and correcting themes and

paragraphs, in studying words, or in managing sentences. It will be noticed that the sentence work offers as a part of the thorough drill (1) correct sentences for examination or dictation, or both; and (2) correct and incorrect sentences on which the pupil is to pronounce judgment.

The specific directions for training pupils to criticize the work of others may, of course, be neglected if the teacher prefers; but the strong appeal they make to boys and girls, and the satisfaction with which teachers have used them in the author's "English Composition," encourage the hope that they will be widely and successfully employed as a means of showing the student how to correct his own work.

No small share of the pleasure of writing this book has been due to the readiness with which efficient teachers have offered helpful suggestions; to the cordial and skillful coöperation of Mr. Roy Davis of the Mechanic Arts High School, Boston, in preparing many of the exercises; and to the thoughtfulness and care with which the proof has been read by Miss Elizabeth M. Richardson of the Girls' High School, Boston, and Mr. Warren W. Read of the Flushing High School, New York City.

The author acknowledges his indebtedness to the following publishers for the use of copyrighted material: to the Houghton Mifflin Company, publishers of Aldrich, Hawthorne, Thoreau, Warner, Mr. John Burroughs, Dr. George Harris, and Professor Bliss Perry; to The Century Company for selections from Lincoln, Dr. Charles W. Eliot, Mr. Rudyard Kipling, and Mr. Jacob A. Riis; to the *Outlook;* to The Macmillan Company for passages from F. Marion Crawford; and to Messrs. Charles Scribner's Sons for extracts from Stevenson and Mr. Thomas Nelson Page.

C. L. H.

MECHANIC ARTS HIGH SCHOOL, BOSTON

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TWO YEARS' COURSE IN ENGLISH COMPOSITION

PART ONE

CHAPTER I

THE VALUE OF COMPOSITION

1. Oral Composition. On the street, in our homes, in the history recitation, from morning till night, we are composing sentences, whether in conversation or in more carefully prepared talks, called *oral compositions*. We should be constantly on the alert to improve our speech and to put words together in such a way that our hearers shall get the thought or the feeling we wish to give them.

2. Written Composition. At the same time we must be able to compose in writing. As by talking a man learns to talk readily, so by writing he learns to express himself with accuracy. For all of us, some form of writing is a part of the day's work, and it is for the sake of gaining the ability to write well such notes, letters, reports, and other papers as we shall be called on to prepare from time to time, that we study written composition.

3. The Practical Value of Composition. Fortunately most of us have to work for a living, and all those who may some day be clerks in a department store, salesmen on the road, physicians, lawyers, or toilers in any one of

hundreds of employments, should consider carefully the practical value of being able to say just what one means, and to say it in an agreeable way. Who will not need, on countless occasions, to write an orderly letter? It often happens that a pupil is compelled to withdraw from school before the end of the course in order to go to work. In many cases employment is obtained largely through one's ability to write a letter. For example, a letter written by a first year high-school boy, who was suddenly obliged to leave school, secured him a position for which there were forty competitors.

The study of composition should do much more, however, than help us to earn our living. It should go far toward making us interesting human beings. We all know persons who have traveled but cannot tell acceptably what they have seen. We all find it pleasant to hear a story told in an agreeable way. To listen to a lively conversation between men and women who know life and books is both entertaining and instructive. And we should understand that the studies in this book are to keep us from being like tongue-tied travelers, — that they are to enable us to take our places among those whose conversation is worth while.

4. Learning to talk and to write. Boys and girls sometimes hesitate to talk or to write because their experiences do not seem to be worth sharing with others. They often fail to understand that teachers and classmates will be interested in whatever interests them. This is an unfortunate mistake. They should look forward eagerly to their turn to talk or to write, knowing full well that the practice and the training will mean a gain in power.

Whatever your subject, think for yourself. Then, and

then only, will your writing be your own; it will have individuality; it will be different from the work of anybody else. Honest attempts to give the best expression to your own thoughts will call out the most helpful criticisms from your teacher. It is always a pleasure, and often an inspiration, to work with a young writer who is eager to be himself — not an echo of another person.

The composition entitled "In Franklin Park" (p. 186) was a good exercise for the pupil who wrote it, because it was a record of his own experience. Many pupils have found it stimulating because they, too, have had similar outings.

A friend of yours can tell stories by the hour, but it may be that he cannot easily write them. You eagerly tell your experiences to your brother, but you would be slow about putting them on paper. Writing is largely a matter of habit. Some of you who talk readily have not been accustomed to writing. The words that come so eagerly when you let the story tell itself halt on their way down the penholder, lag behind, and fail to put in an appearance. This you must not allow. Forget that you ever saw a grammar, or any other book about English. *Write. Write for the sake of forming the habit of writing, and don't let your pencil interfere with the torrent of words.* Not until you have finished what you have to say, should you take time for revising your work.

5. Reading a Help to Writers. Usually we read books for the entertainment they give us, but as students of composition we turn to them for help. We still enjoy an exciting story, but we begin to study the writer's way of putting things. We begin to distinguish between poor books and

good books, and gradually come to appreciate little touches that make the difference between the commonplace and the beautiful. This development of taste means everything to one who would speak and write well.

6. The Importance of reading aloud. A sure way of developing a taste for good books is through reading aloud. If you can have the pleasure of listening for half an hour a day to some of the best sentences of good writers, you will soon be able to criticize your own sentences as you hear them read. Your ear will rapidly grow sensitive to tiresome repetitions, to unnecessary words, and to awkward constructions. But oral reading, to be effective, must be well done. To accomplish its purpose your reading should be *smooth*, *sympathetic*, and *musical*.

EXERCISES

1. Before coming to class, read aloud the following composition. Send the eye ahead of the voice. If you stumble over a word, or pause in the wrong place, read the sentence till you can give it smoothly.

My Father's Friend

While my father was an officer of the English army in South Africa, we occupied a large cabin, which, unlike the other bungalows, had two stories. One evening when my father and sister and I were sitting together, I noticed that father, who was sitting facing the window, turned very pale. Being a soldier's daughter and fearing to alarm my invalid sister, I sat still, waiting for my father's orders. Soon he said in a steady voice: "Edith and Florence, a friend of mine is coming here to see me this evening, and I wish to be alone with him. Therefore I wish you to go up to your own room." We obeyed immediately; and going to our room, closed the door.

Soon I heard a sound like that of a door bursting in, and then a

scramble of feet. They were hurrying up the narrow stairs. Fearing that there was some danger near, I seized the pistol which my father always obliged me to keep loaded in my room. Then I heard my father cry out, "For mercy's sake, child, open the door." I did so; and to my horror I saw, not a friend of his, but the worst enemy of the soldier in Africa, the gorilla. He was overtaking my father; and recovering my senses just in time, I raised the pistol and fired. For once I had aimed well, and the animal fell backward with an angry scream. Father quickly took the still smoking pistol from my hand, and fired another shot, which dispatched the brute.

Father then told us that when he saw the dreaded animal at the window, he had sent us upstairs; and he hoped to be able to shut and bar the door — which always stood open — before the creature noticed it. The gorilla had, however, been too quick for him; and this was the cause of the hurried flight up the stairs.

2. Read the selection entitled "Thackeray and the Oyster" (p. 273) to some member of your family or to some friend, and notice the effect of your reading on the listener. Give the class an oral account of your experiment.

3. Be prepared to read to the class two of the following selections:

1. "Baby's First Shoes," page 34.
2. Selection from "The Jungle Book," page 222.
3. "Nehushta," page 296.
4. "A Football Player," page 15.
5. Selection from "Enoch Arden," page 294.
6. "Incident of the French Camp," page 276.

7. The Importance of Good Recitation. To recite good English is no less important than to read aloud. When you commit passages to memory, learn only such selections as you are willing to live with for weeks, to say over scores of times, to make your own. In making a choice of selections to be memorized, you should always bear in mind that:

1. The selections should be valuable in themselves, since they will become a part of you.

2. They should be illustrations of English that is clear, direct, and simple, for they will help form your style of speaking and writing.

3. They should represent your own sentiments, since you must be able to make them interesting to others.

Having made such a choice, you will be almost sure to make your delivery clear, interesting, and pleasing. First of all you must have a thorough understanding of your selection. Then you should read it aloud until you find yourself entering heartily into the spirit of it. Finally you should rehearse it to some critic till he is satisfied that the delivery is reasonably smooth and finished.

EXERCISES

4. Give orally, in your own language, the substance of one of the prose selections listed in Exercise 3.

5. Give in your own words any one of the poetic selections.

6. Commit to memory the selection which you consider best worth remembering.[1]

7. Write the selection from memory. If it is poetry, see that every line begins with a capital.

8. Recite your selection to the class as heartily as you would if you had written it yourself.

9. With the following outline before you, give the substance of what this chapter contains. Make careful preparation, so

[1] A teacher may help pupils who find memorizing difficult in the following ways: (1) see that the pupil understands thoroughly the passage to be memorized; (2) read it with the class once or twice; (3) give every one an opportunity to ask questions; (4) point out good instances of coherence, such as logical thought, clear reference of pronouns, the use of connectives, etc.

that you can speak without hesitation. Feel free to express yourself in your own way — do not think that you must reproduce the language of the book.

The Value of Composition

I. Oral composition.
II. Written composition.
III. The practical value of composition.
IV. Learning to talk and to write.
V. Reading a help to writing.
VI. The importance of reading aloud.
VII. The importance of good recitation.

10. Be prepared to talk on the following questions:

1. For what reasons should the study of both oral and written composition be interesting as well as valuable?

2. Which of these two kinds of composition offers the better opportunities for your teacher to help you?

3. Which offers the better opportunities for you to help one another?

4. Which are you likely to remember better, criticisms of your speech or criticisms of your writing?

5. Do you know of any one whose use of English has a high commercial value?

6. In telling a story or an incident, have you ever failed to produce the desired effect on your listeners?

CHAPTER II

THE CHOICE OF A SUBJECT

8. Subjects based on Experience. In our talking and writing it will at first be best for us to choose subjects based on our own experience. And we should remember that the books we read and the thoughts we have are as much a part of our real living as the games we play and the work we do. Later we shall have opportunities for investigating unfamiliar subjects.

EXERCISE

11. Discuss the following subjects. Make a list of twenty-five on which you have something to say, including any of these and others suggested by them. Be prepared to talk on one of these subjects.

1. A Street Incident.
2. Making Bread.
3. A Fallen Live Wire.
4. The Soldier in the Spanish War.
5. Last Summer's Circus Parade.
6. An Accident.
7. The Roentgen Ray.
8. Things seen from the Train.
9. The Home Chores.
10. Work in School.
11. My Favorite Game.
12. A Runaway Automobile.
13. My First Experience in Plowing.
14. Using a Typewriter.

15. The Harm in Eating too Fast.
16. A Cruise on a Sailboat.
17. Expressions of Different Faces.
18. Camp Life.
19. Dust.
20. Sleepiness; how it makes its Appearance.
21. Games at the Gymnasium.
22. A Scene at the Seashore.
23. Manipulating a Twelve-inch Rifle.
24. The Working of a Vacuum Cleaner.
25. Something seen at a Football Game.

9. Books that suggest Good Subjects. We are not necessarily to read for the sake of finding subjects on which to write. Sufficient motive comes from the companionship of a good book. Yet it is interesting and profitable to write out our impressions of what we read — not to reproduce the story, but to tell how we like it and what something in the book has set us to thinking about.

Sometimes we are hungry for a good book but cannot think of one which seems likely to suit our mood. The following list includes books which have appealed to the various tastes of pupils in many schools.

Abbot, The	Walter Scott
Adventures in the Wilderness	W. H. H. Murray
Alexander the Great	T. A. Dodge
Animal Intelligence	G. J. Romanes
Ants, Bees, and Wasps	John Lubbock
Arabian Nights	
Audubon, John James	Mrs. L. Audubon
Autobiography of Benjamin Franklin	
Betty Alden	Jane G. Austin
Bird Ways	Olive Thorne Miller
Bits of Travel	Helen Hunt Jackson
Bracebridge Hall	Washington Irving
Christmas Carol	Charles Dickens

Cicero, Life of	Anthony Trollope W. Forsyth
Columbus, Christopher	Washington Irving
David Balfour	Robert Louis Stevenson
Engineers, Lives of the	Samuel Smiles
Garfield, Life of	Sarah K. Bolton
Gulliver's Travels (abridged)	Jonathan Swift
Gypsy Breynton Series	Elizabeth Stuart Phelps Ward
Heroes and Kings	A. J. Church
Hoosier Schoolmaster, The	Edward Eggleston
Iliad, The	Lang, Leaf, and Myers Bryant
Irving, Life of	Charles Dudley Warner
Ivanhoe	Walter Scott
Jungle Books, The	Rudyard Kipling
Kidnapped	Robert Louis Stevenson
Last Days of Pompeii, The	E. L. Bulwer Lytton
Last of the Mohicans, The	James Fenimore Cooper
Lay of the Last Minstrel, The	Walter Scott
Lays of Ancient Rome	Thomas B. Macaulay
Lincoln, Life of	Ida M. Tarbell
Lionel Lincoln	James Fenimore Cooper
Little Women	Louisa M. Alcott
Longfellow, Life of	Samuel Longfellow
Man without a Country, The	Edward Everett Hale
Master of Ballantrae, The	Robert Louis Stevenson
Memoirs of U. S. Grant	
Monastery, The	Walter Scott
My Winter on the Nile	Charles Dudley Warner
Odyssey, The	G. H. Palmer Butcher and Lang
Oliver Twist	Charles Dickens
Outdoor Papers	Thomas W. Higginson
Pathfinder, The	James Fenimore Cooper
Pilgrim's Progress, The	John Bunyan
Plutarch's Lives	
Poor Richard's Almanac	Benjamin Franklin
Prince and the Pauper, The	Mark Twain
Quentin Durward	Walter Scott
Ramona	Helen Hunt Jackson

Rebecca of Sunnybrook Farm	Kate Douglas Wiggin
Rob Roy	Walter Scott
Scott, Life of	John G. Lockhart
Scottish Chiefs	Jane Porter
Sharp Eyes	W. H. Gibson
Standish of Standish	Jane G. Austin
Tales from Shakespeare	Charles Lamb
Tales of a Grandfather	Walter Scott
Tales of a Traveler	Washington Irving
Talisman, The	Walter Scott
Tom Brown's School Days	Thomas Hughes
Treasure Island	Robert Louis Stevenson
Wake Robin	John Burroughs
Wilderness Ways	W. J. Long
Woodstock	Walter Scott

EXERCISES

12. Write the titles of all the books in the above list that you have read. Underscore once those which you disliked, twice those which you liked fairly well, and three times those which you particularly enjoyed.[1]

13. Bring to class a list of all the subjects for compositions that are suggested by the foregoing titles.

For example, you may not have read " The Abbot," but the sight of Scott's name reminds you that you have read " Quentin Durward " or " Ivanhoe " or " Kenilworth," and you may have some opinion not only of one of these books as a whole, but of several incidents or characters in it.

10. Subjects based on Imagination. Now and then we find our thoughts wandering from realities into the imaginative world, and it is sometimes worth while to tell of an excursion of this sort.

[1] It will be interesting and suggestive to have some of these lists read to the class.

EXERCISE

14. Be prepared to tell the class what the following subjects suggest to you:

1. A Fairy Tale.
2. A Modern Santa Claus.
3. Lost in the Woods.
4. Pictures in the Fire.
5. A Peep into the Future.
6. Cast away on an Island.
7. What the Clock sees at Night.
8. What the Cat thinks of our Family.
9. Conversation between an Algebra and "Ivanhoe" on how their Owner treats them.

11. Limited Subjects. After we have chosen a subject which seems suitable, we may find that we lack both time and space for a treatment of it which would be satisfactory either to ourselves or to our readers. We should then consider whether we can make the whole subject as interesting as we can make a part of it. We may adopt either of two plans: (1) we may discuss the whole subject briefly, or (2) we may discuss a small part of the subject fully. Let us examine both methods.

1. *Discussing the whole subject briefly.* A pupil who read "The President's Message" gave in his notebook a summary of the whole message.

THE PRESIDENT'S MESSAGE

The annual report of President McKinley was made public last Monday. It is very long, and every point is enlarged upon too much. Still it is interesting reading.

He occupies half the report in telling about the Spanish War, from the time of the Cuban insurrection in 1895 to the signing of the peace treaty in Paris.

He writes about the blowing up of the *Maine*, Dewey's victory, Hobson's bravery, and the Sampson-Schley affair.

He then considers other subjects, such as our relations with other countries, especially the South American republics.

The annexation of Hawaii is a subject to which he devotes considerable space. The seizing of the Samoan group of islands, on the death of the Samoan king, by the U.S.S. *Adams*, — which was only a wooden gunboat, — and the holding of it against a fleet of German armorclads, is a feat worthy of notice.

He writes about our trade with China and India, and the want of a large squadron of powerful warships on the Pacific.

2. *Discussing a small part of the subject fully.* In the same notebook the writer, instead of reporting a lecture on Japan as a whole, limited himself to a small part of the subject, as follows:

Last evening I attended a lecture on Japan given by Miss Mary A. Robinson, a missionary. She told some very entertaining stories about the Japanese and their customs. I was particularly interested in her account of New Year's week. It is proper to go visiting and to enjoy life at that time, but no work should be done. In entertaining the visitors the host brings out ten trays, each divided into partitions and each partition full of food. It is customary merely to taste the food, but Miss Robinson, not knowing this, once ate until she could eat no more. Still there were three full trays left. She thanked her host and returned home, but judge of her astonishment on being told that she had eaten the food which the servant had expected to last for a whole week.

The Time Limit. In choosing a small part of the subject we can often write about something that happened in a brief interval of time — perhaps in less time than it takes to tell it. The following story was told to the girl who wrote it by her father. At first she wrote a composition entitled

"From Liverpool to New York," but the result was not satisfactory, so she limited her subject as shown here.

AN EXCITING MOMENT

Just before the war of 1861 I came as cabin boy from Liverpool to New York. One day as I stood on deck, looking in the direction of my far-off home, I saw a speck in the distance, right in our path. I watched it intently; it grew larger and larger as we neared it, and I soon saw that it was a man-of-war. At the same time my curiosity was aroused by the general confusion on our boat, so different from the quiet of a moment before. When I asked my friend, the second mate, what it all meant, he said, "We are pursued by a hostile cruiser, and if you care for your life you had better go to the cabin." Several women on deck heard this remark, which was evidently meant for them as well as for me, and hastened downstairs. I followed them. If it was confusion on deck, it was panic in the cabin. Every face was pale with fear; some talked, others wept.

Suddenly the cabin door opened, and the burly captain walked slowly in. He uttered the word "silence" so harshly that no one dared do otherwise than obey. Then he called the men and began to give orders. Every one was willing to do his part. Some covered the name of the ship at the stern with canvas; others took the names off the bow. Each man seized the first thing he saw which resembled a gun. Three men emptied a hogshead, pulled it on deck, and beat it loudly. Across the water this sounded much like a drum. All was bustle and hurry; every one was eagerly fulfilling the orders of the captain.

My curiosity got the better of my fear and I crept upon deck again. The vessel was very near now, and the soldiers, standing with guns pointed at me, sent a shiver through my whole body.

The vessel passed us several times, but as we kept some distance from them they could find no clew to our identity, and finally, deciding that we were a man-of-war, left us unharmed.

In "An Exciting Moment" the title, as well as the subject, shows that the time is limited. In the following verses note

how limited the subject is — not the title. The author does not attempt to describe the game; he singles out one man and admires him as he stands ready for the opponent and then rushes to the attack. If you are interested in football, and will read the lines aloud with the vigor they demand, you can hardly fail to enjoy them.

A Football Player

If I could paint you, friend, as you stand there,
Guard of the goal, defensive, open-eyed,
Watching the tortured bladder slide and glide
Under the twinkling feet; arms bare, head bare,
The breeze a-tremble through crow-tufts of hair;
Red-brown in face, and ruddier having spied
A wily foeman breaking from the side;
Aware of him, — of all else unaware:
If I could limn you, as you leap and fling
Your weight against his passage, like a wall;
Clutch him, and collar him, and rudely cling
For one brief moment till he falls — you fall:
My sketch would have what Art can never give —
Sinew and breath and body; it would live.

— E. C. Lefroy

If you were to make a piece of sculpture, how much of this material could you use? How much, if you were to paint the picture? Does the writer have any advantages over the painter and the sculptor?

It is probably evident that, as a rule, a composition is more likely to be interesting if the subject is so limited that the treatment may be full. Now and then a brief outline of a large subject may be valuable, but usually the narrower the subject the more likely are we to make our

account of it readable. The following list, taken from a pupil's notebook, shows how easy it is to find such subjects:

1. The Use of the T Square.
2. On the Way to School.
3. Signing the Peace Treaty.
4. The Six Days' Race.
5. On the Way to the Fire.
6. The Eclipse of the Moon.
7. A Steam Shovel.
8. A Free Ride.
9. The Police Ambulance.
10. Senator Hoar's Speech.
11. Three Chapters of "Ivanhoe."
12. In a Grocery Store.
13. Down Broadway Hill.
14. In the Carpenter Shop.
15. A Newsboy.
16. A Horseless Carriage.
17. Absent from School.
18. Shoveling Snow.
19. Delay on the Bridge.
20. A Glimpse of the President.
21. A Minstrel Show.
22. The Store in which I work on Saturdays.
23. Our Hut.
24. Chickens.
25. A Horse.
26. A Hard Task.
27. Two Happy Boys.
28. My Spending Money.

EXERCISES

15. Rewrite five of the titles in section 8, page 8, so that a small part of the subject may be discussed fully.

16. Rewrite five of the titles so that the treatment will cover only a brief interval of time.

17. The following diagram indicates some of the steps by which we may narrow, or limit, a large subject until it becomes suitable for short compositions. By this means it is often possible to find a large amount and variety of material where we thought there was none.

Develop further some of the topics in the diagram that most interest you. Thus, make the topics under "walking in the country," or "walking in the city," fit your own locality or some place you have visited, or your favorite season.

18. Work out a complete diagram of your own on one of the following general subjects: *games, books, magazines, electricity, cooking, travel, buildings, birds, flowers, occupations.*

- EXERCISE
  - *Outdoor* exercise
    - Horseback riding
    - *Walking*
      - Walking in the *country*
        - Spring
        - *Summer*
          - Sunrise on Mt. Monadnock
          - Half an hour on Lexington Common
          - In the berry pasture
          - Visit to the song sparrow's nest.
        - Fall
        - Winter
      - Walking in the *city*
        - *Washington*
          - Before breakfast in the city market
          - Congressional Library
        - *Chicago*
          - The Lake front
        - *New York*
          - Brooklyn Bridge at 5 P.M.
        - *Boston*
          - T Wharf
    - *Tennis*
      - *National championships at Newport*
        - Championship of 1912
          - Larned *vs.* McLoughlin
      - The Longwood tournaments
  - *Indoor* exercise
    - At the *gymnasium*
      - *On the apparatus*
        - The single bar
        - The parallel bars
        - The rings
      - Wrestling
      - Calisthenics
      - *Basketball*
        - The equipment
        - The team
        - Scoring
        - A close game
        - How to shoot fouls
        - The winning basket
    - At *home*
      - Carpentry in the cellar
      - An attic "gym"
      - Sawing wood
    - *Miscellaneous*
      - Dancing
      - Skating at the Arena
      - Court tennis

19. Make a list of prominent buildings, and in discussing them in class show how subjects for writing or talking multiply if you take pains to make the most of your material.

If, for example, you consider the public library, you may describe the entrance, a room, a picture, a bookcase, or the librarian.

20. Make a list of all the indoor and outdoor games you enjoy playing.[1]

21. Make a list of all the indoor and outdoor games you enjoy watching.

22. Keeping in mind the suggestion about limited subjects, make a list of topics, taken from those just prepared, on which you have something to say.

Arrange them so that they will be convenient for reference.

23. Be prepared to write a secretary's report of the next recitation in English.

It is the duty of such a reporter to pick out the important points and to give information about them in a clear, concise way. Some matters he may pass over, some he should merely mention, and others he should treat fully. The following record, by the class secretary for the day, explains itself.

Secretary's Report

October 20, 1912

Division IA met in Room 5 at ten o'clock for the regular recitation in English. After the reading and criticism of the secretary's report for October 18, the teacher distributed some themes that are to be corrected and returned next time. He called attention to the convenience of the Key on page 28, and went about the room to explain criticisms that were not clear. He had Master Fox read from page 27

[1] Most of the class will be able to add to their lists, if some of the longest ones are written on the blackboard.

the distinction between "revising" and "rewriting," and urged the class to remember these two points:

1. The pupil who pays no attention to directions for revision neglects his opportunities and wastes his teacher's time.

2. The slipshod habit of attending to some suggestions, and disregarding others because they are not understood or do not seem feasible, will not be tolerated.

As soon as every one understood all the marks that had been made on his manuscript, the pupils in the third and fourth rows read aloud the theme for the day, Exercise 35, page 30. Each pupil stood well and read clearly, although some read so indistinctly at first that they had to try two or three times. The themes were then exchanged and criticized in accordance with Exercise 36, page 30.

The next lesson is to write a secretary's report of to-day's recitation.

Every one was present.

Respectfully submitted,
ARTHUR H. BROWN.[1]

[1] Some teachers of English find it convenient to have such a report written in connection with each recitation. An arrangement which has proved very satisfactory is to set apart a notebook for such reports. In this notebook A writes his report of to-day's recitation, reads it at the next recitation, and passes the book to B, who in turn is secretary for the day and hands the book to C. Not only is the exercise a good one, but the secretary's book is convenient both for calling attention to the business of the day and for enabling a pupil who has been absent to find out just what work he must make up.

CHAPTER III

THE MANUSCRIPT

"Manuscript, we believe, takes precedence of print. Most of us will read a letter before we will read a book." — N. P. WILLIS.

12. Neatness. What cleanliness is to the man, neatness is to the manuscript. Whether a paper has ten words or a thousand, whether it is a note to a friend or a petition to the President of the United States, it should be neat and attractive.

A margin about three fourths of an inch wide on the left-hand side of the page is convenient for criticisms. Margins as wide as the diameter of a lead pencil at the top, at the bottom, and on the right-hand side, will add to the attractiveness of the manuscript. Section 13 gives directions for setting off the title, and section 16 for indenting the paragraph.

Sufficient space should be left between the lines to avoid the crowded appearance caused by overlapping loops of letters, and to allow room for corrections. An example of theme correcting is given on page 25.

13. The Heading. Whatever the teacher wishes the heading to include, — for example, the date, the pupil's name and class, and the title, — should be separated from what follows by a blank space. An important part of the heading is the title. The *title* must not be confused with

the *subject*. It is generally more specific; if, for example, each member of a class were to write a title for a theme on the subject "Baseball," there might be as many titles as students, but only one subject. Three suggestions should be kept in mind in selecting a title:

1. It should be brief. As a substitute for the somewhat cumbrous statement of the subject, "How we spent a Pleasant Evening," one writer chose the brief title, "A Pleasant Evening."

2. It should be to the point. Instead of using such a general title as "An Incident," it is always well to pick out something that applies to the particular incident to be described. You might label each one of a hundred papers "An Incident," but you should try to find for each of them a title so decidedly to the point that it would not fit any of the others.

3. It should be an attractive announcement of the subject. "On the River" is neater and more attractive than "A Three Hours' Afternoon Row on the River." The *subject* treated in scores of books is "English Grammar"; the *title* of one such book is "The Mother Tongue." "English Grammar" may suggest various difficulties and numerous dry chapters. "The Mother Tongue" sounds as if the book would appeal to all who speak the English language. Your title, like a nutshell, should give a correct impression of the kind of meat it offers.

NOTE. A composition should be complete without a title. If you are writing about Fred Brown, do not try to avoid repetition by beginning "*He* is a boy of my age," but use your title — or as much as you need of it — in your opening sentence. You could, for example, say, "Fred Brown is a boy of my age."

EXERCISES

24. The following incident appeared in a magazine under the title "What it was They Heard." Tell why or why not that is a better title for it than "The Indian and the Phonograph." Can you think of one that you like better than either?

On a recent visit to Baltimore, Bishop Rowe of Alaska told the following good story: "I had recently to make a visit to a tribe of Indians far from the places where the white men go. Only a very few of the tribe had ever seen white men. One of the members of our party had a phonograph. He thought it would amuse the Indians, and so brought it out. They gathered round it in wonder, and spent some time looking at it from every direction. At last the old chief got down on his knees and peered into it. He raised himself, threw his arm out with a sweeping gesture, and said, 'Ugh! canned white man.'"

25. Discuss in class the titles of six books, magazines, or newspapers. Are they effective? misleading? attractive? easy to remember?

26. Rewrite the following titles of themes and improve them in any way you can:

1. A Method of packing Packages of Sugar.
2. How Jewelry Boxes are made by the Demrim Company.
3. The Story of Miss Matty's Romance.
4. A Description of my own Town.
5. Why "Rip Van Winkle" is Popular.
6. The most Humorous Character in "The Sketch-Book."
7. The Simplicity of the Plot of "Silas Marner."
8. How Heat makes Ice.

14. The Sentence and its Punctuation. Ancient manuscripts were written continuously, thus:

ONEWORDFOLLOWEDANOTHERCLOSELY

Later the words were separated by spaces, and sometimes by dots and other marks. The punctuation marks

now employed have come to be used with so much definiteness that they are a great help in enabling us to express our meaning exactly. They not only assist us to present one thought at a time, but they also help indicate the relation between words expressing a thought. The marks most often used in ordinary writing are: the period (.), the comma (,), the colon (:), the semicolon (;), and the dash (—). We should be careful to have a reason for every mark that we use.

15. Spelling. Five hundred years ago readers and writers were not particular about spelling; the same word was often spelled in several ways. In our time, however, it is important to spell with accuracy. If you have any doubt whatever about the spelling of a word, consult a dictionary.[1]

Syllabication. Never divide a word at the end of a line unless you can divide it by syllables. (See sect. 49.) Use a hyphen to mark the division, and put the hyphen at the end of the line.

16. The Paragraph. We can help the reader grasp our meaning quickly by arranging our sentences in groups. *A group of sentences which relate to a single division of the subject is called a paragraph.* Every paragraph should be indented; that is, the first word should be written about an inch farther to the right than the first word of any other line in the paragraph.

When we come to the study of paragraphs and sentences, we are no longer dealing with mere details of form affecting the appearance of the manuscript, but with what is of much

[1] The teacher may do well to explain that dictionaries differ in unimportant particulars; for example, that one gives *traveling* and another *travelling*, etc.

greater importance — the substance and construction of the composition. These are matters with which we shall soon become familiar.

17. The Two Copies of the Manuscript. Although it is important to acquire facility in writing good compositions [1] without copying them, for some time you will do well to make two copies of the papers you write outside the classroom.

In preparing the first copy there are two steps:

1. Write rapidly.
2. Revise slowly.
   a. See that every paragraph is indented.
   b. See that every sentence has a subject and a predicate.
   c. See that every sentence is punctuated (1) at the end; (2) throughout.
   d. See that every word is correctly spelled.

In making the second copy there are three things to remember: (1) neatness; (2) margins; (3) heading.

EXERCISES

27. Study the model on page 25, and be prepared to explain to the class how to prepare manuscript.

28. Read the corrected paragraphs in the model on page 25 (1) as they stood originally, (2) as they stand now. Explain every criticism and, if possible, give a reason for every correction. (See p. 28.)

[1] A written composition is sometimes called a *theme*, and both terms will be used in this book.

March 15, 1912. T. M. Adams, J.B.
Examiner, W. E. Howard. Mark, B.

straightforward
Coherent

My First Experience as a Cook

One day last summer I thought I would try to make some candy. It was a very hot day and all the folks had gone visiting but I preferred to stay at home and read. After a while, however, I began to get tired and wanted to do something for a change. I remembered seeing a receipt for fudge in a cookbook, so I went to get the book and the things with which to make the fudge. After I had the things all ready, I turned on the gas and put the candy on to boil. While waiting for it to become hard enough to take it off, while I was waiting I heard the gate open, and when I looked out two of my chums were coming up the walk. It was so warm in the kitchen I did not want to ask them to come in; besides I wanted to surprise them when the candy was done. So I went out in the yard to sit down with them.

We became so much interested in talking that I entirely forgot the candy. One As one of the girls wanted a glass of water, she went into the house to get it. On opening the door, she called back that something was burning. Then I remembered the candy, only to find that it had all boiled away and that the kettle was badly completely burned.

29. Write a brief account of something you have seen happen. Prepare two copies of the manuscript, as indicated above.

30. In class, exchange papers,[1] the second copies prepared in Exercise 29, and, as examiner of the paper of one of your classmates, criticize the work under the following heads: (1) neatness, (2) margins, (3) heading (including wording of title), (4) indention of paragraphs, (5) sentence structure, (6) punctuation, (7) spelling, (8) interest. Write your report and see that each of your sentences has a subject and a predicate. The following form will serve as a model in making your report, and may be used in other exercises of this kind.

CRITICISM OF "A RUNAWAY," BY A. F. BROWN

1. The page is neat and attractive.
2. The margins are straight and of the right width.
3. The heading is complete and the title appropriate. No space is left between the title and the opening sentence.
4. Three paragraphs have been made, but I see no reason why there should be more than one paragraph.
5. The fourth sentence has no predicate.
6. There is no punctuation mark at the end of the first sentence.
7. The words "Tuesday" and "village" are misspelled.
8. The story is exciting.[2]

MARY A. TAFT, *Examiner.*

31. Taking advantage of all the suggestions given by your classmate, revise your paper. If you think best, rewrite it; that is, if, in the judgment of your teacher, interlinear corrections of the original paper are not sufficient.

32. Write about another incident which you have seen. Follow the directions given for preparing the preceding paper.

[1] By examining one another's papers — one day passing them forward, another day passing them backward, then to the left, to the right, to the second pupil in front, etc. — the members of the class can be of great service in pointing out certain improvements to one another.

[2] See p. 246 for helpful, specific words.

33. In class, exchange papers and act as examiner as before.

34. Revise your paper, and if there is sufficient reason, rewrite it.

18. Revising and Rewriting. Every composition is to be revised carefully and returned to the teacher.[1] In most cases there should be no need of rewriting; corrections made on the original paper will show whether the criticisms have been understood. But when a composition has to be rewritten, the original copy should be handed in with the rewritten one.

Never erase any of the criticisms.

There may not be room to recast whole sentences on the original copy, but it is important to make such corrections there as space allows. In a matter like spelling, for example, if the right form is written above the wrong form, the teacher can see at a glance that the correction has been made; whereas it would take much longer to find the corrected word in the rewritten copy.

By keeping much of the written work in a notebook, the pupil can attend to certain matters at once and, as he continues his study of composition, can come back to his early work again and again for the sake of making one improvement after another. For instance, in connection with the study of punctuation, different sentences may be tested by the rules for the use of commas, semicolons, and so on. It will be well always to bring the notebook to class.

19. Pupils' Criticisms. In recitation, sometimes a pupil will read his composition aloud, and teacher and classmates will make criticisms; sometimes papers will be ex-

[1] Long experience in composition-teaching has convinced the author that it is important to see that every criticism or suggestion is understood.

changed and criticized by the pupils. On other occasions themes will be handed to the teacher without reading or discussion. The value of criticism by the pupils of one another's work depends upon the spirit of helpfulness in which the suggestions are made and taken. The earnest pupil will be careful not to antagonize his critic. He will understand that he may disregard a poor suggestion, but cannot afford to deprive himself of any real help that a critic can give.

Most important of all, however, is a pupil's criticism of his own work. Each pupil should endeavor to be as good a critic of his own compositions as of another's. Every reporter, short-story writer, and novelist has to criticize his own work, and as a possible writer of the future, each one should be eager to learn to correct thoroughly his own work.

The following Key may be used in correcting themes:

KEY TO EXAMINER'S CRITICISMS

A Ambiguous.
C Wants connection with subject or context (coherence).
Cap Use a capital.
l.c. Use a small letter (lower case).
δ or O Omit.
E Emphasis.
F Force. Make the sentence more forcible.
G Grammar faulty.
K Awkward, clumsy, stiff.
M Margin.
P Punctuation.
›/ Use a comma. (Indicate other needed marks of punctuation in the same way.)
Pen Penmanship.
Poss Possessive case. (A check mark over the word is also suitable indication; thus: girl's.
¶ Paragraph.

" " Quotation marks.
R Repetition of word or thought.
Sp Spelling.
S Sentence.
T Tense.
U Wants unity.
V Vague.
W Word poorly chosen.
X Fault obvious. (The word or words may be underlined.)
? Error? Meaning?
∧ Something should be inserted.
1, 2, 3, etc. Rearrange words, clauses, or sentences in the order indicated by the numbers.
[ ] Omit the passage within brackets.
| The criticism refers to as many lines of the writing as this mark stands against.

One of the foregoing signs placed at the beginning of a composition indicates that the fault is a prevailing one.

NOTE. The heavy-faced section numbers in this book may be used to call the pupil's attention to the discussion of a particular fault. Thus, **13** would refer him to The Heading, page 20.

When you find a " ¶ " in one of your margins, do not pass it by until you understand why it is there; if a " G " confronts you, be sure that you see just what is wrong before you try to right it; and should a " K " appear, work away until the phrase is natural and smooth.

It is most encouraging to know that great writers have had to do their work over and over again before it was satisfactory. We find Stevenson saying,

"Yesterday I was a living half hour upon a single clause and have a gallery of variants that would surprise you."

And in March, 1891, he wrote:

"I had breakfasted and read (with indescribable sinkings) the whole of yesterday's work before the sun had risen. Then I sat and thought, and sat and better thought. It was not good enough, nor

good; it was as slack as journalism, but not so inspired; it was excellent stuff misused, and the defects stood gross on it like humps upon a camel."

Happy is he who can see his defects; happier he who, with stout heart and infinite patience, toils incessantly to overcome them.

EXERCISES

35. Write a short theme on any subject based on experience. Follow the directions already given, and in revising take special pains to see that each sentence has a subject and a predicate. Bring your theme to class and act as critic of your own work, using the suggestions given in Exercise 30.[1]

36. Exchange themes and, as examiner of another's work, write your criticisms in the margin of the paper.

For example, against poor penmanship write "Pen"; against an incomplete sentence, "S"; against a line containing a misspelled word, "Sp." (See the suggestion about using section numbers on p. 29.)

[1] It is to be hoped that the teacher will take every opportunity to help pupils criticize their own compositions. In connection with this first exercise it will aid the pupils to have some papers read aloud and discussed, before they are asked to criticize their own work.

CHAPTER IV

THE COMPOSITION AS A WHOLE

20. The Composition as a Unit. By this time certain matters concerning composition should be clear. In the first place, our purpose as students of English composition is to learn how to express our own thoughts. It follows, therefore, that whether we talk or write, it is our task to put our thoughts together in our own way, not in another's. Hence, as a rule, we shall speak or write from experience. Naturally, it is important for our hearers or readers that we discuss but one subject, or part of a subject, at a time; and in order that our composition, whether oral or written, may be a unit, we shall do well — by way of preparation — to talk over the subject with some one, and to make a careful outline of what we have to say.

21. Making the Outline. To make a plan, or outline, of what we are going to say or write is to express each thought in tabular form as concisely and accurately as possible. Plans of this kind are as valuable in the preparation of a history recitation or of a three-minute talk in the English class as they are in writing, and we should form the habit of using them frequently.

In the first place, the plan should be clean-cut. The main thoughts should be *distinct* from one another; for example:

A Sunday in the City

I. The quiet of the morning.
II. The summons to church.
III. The morning service.
IV. The return home.
V. The afternoon outing.
VI. The strange ending of the day.

In the second place, the plan should be *coherent;* that is, the first topic should lead up to the second, the second to the third, and so on. The outline given above is coherent; the following is incoherent:

I. The morning service.
II. The afternoon outing.
III. The quiet of the morning.

In the third place, the plan should have *climax;* that is, the successive thoughts should increase in interest and strength. The foregoing six topics are arranged in the *time* order, but if the composition based on these is properly worked out, the effect of climax will be obtained also.

Finally, the topics should be similar in construction, and each subtopic should plainly be a part of the heading under which it is placed. See "II. The Fire" on page 33 and avoid anything like the following:

I. An accident.
  1. The firemen are excited.
  2. A fresh start.

EXERCISES

37. Compare the two following outlines. Which would be the more helpful to you if you were to write on the same subject? Why? Has the second any advantage over the first? Make an outline of a theme on a similar subject.

I. *The Fire*

I. The wild rush of the small boys.
II. The arrival of the engines.
III. The crowd.
IV. The anxiety of the owners of the burning building.
V. The flames.
VI. The destruction of the building.

II. *The Fire*

I. The alarm.
  1. General excitement.
  2. An explosion.
II. An accident.
  1. Excited firemen.
  2. A fresh start.
III. A false alarm.
  1. Angry firemen.
  2. A disappointed crowd.

38. Read carefully the following selection, and be prepared to tell the incident in class. Make an outline that will help you in your talk.

FRANKLIN'S FAMOUS TOAST

Franklin was dining with a small party of distinguished gentlemen, when one of them said: "Here are three nationalities represented. I am French, and my friend here is English, and Mr. Franklin is an American. Let each one propose a toast."

It was agreed to, and the Englishman's turn came first. He arose, and, in the tone of a Briton bold, said, "Here's to Great Britain, the sun that gives light to all nations of the earth."

The Frenchman was rather taken aback at this; but he proposed, "Here's to France, the moon whose magic rays move the tides of the world."

Franklin then arose with an air of quaint modesty, and said, "Here's to our beloved George Washington, the Joshua of America, who commanded the sun and moon to stand still — and they obeyed."

39. Which of the two following outlines is the more business-like? Which would be the better to talk from? Would a talk based on the second necessarily lack unity?

Make an outline of a one-minute talk on a subject suggested by either of the following:

Making a Kite

I. Picking out the sticks.
II. Making the frame.
III. Pasting on the paper.
IV. Making the tail.
V. Putting on the tail.

Making a Kite

I. A rainy day.
II. Materials for the kite.
III. Constructing the kite.

22. Filling in the Outline. In your opening sentences be plain and direct, but try to arouse an interest in what is to come. As you continue, give most attention to those parts of the subject which you consider most important. If your outline is well made, it will aid you in holding the interest to the end.

EXERCISES

40. Study the following composition, written by a pupil, and write answers to these questions:

1. What is the writer's purpose?
2. Do you see the value of arranging the sentences in three groups?
3. Has a fair amount of space been given to each group of details?
4. Does the theme hold your interest to the end?

BABY'S FIRST SHOES

They[1] were lovely, bright red shoes, — just the kind to please a baby. They stood there on the floor quietly waiting to be claimed. Baby spied the two bits of red and at once decided to go and feel. He edged quickly along the floor and fearlessly grasped one bit of red. It didn't scratch like "Kitty." He pinched it;

[1] Note that "they" does not refer to the title, although it may seem to.

it didn't squeal like his rubber doll. He shook it; it didn't jingle like his bells. Evidently there must be some further mystery about this last prize. He stuck one red tip into his mouth, but took it out very quickly, making a wry face. He stuck in the other, too, but it tasted just exactly as bad. He threw them down in disgust, and babbled some earnest babyland prattle to them.

Then mamma came to the assistance of the tiny puzzler. She drew baby's two mysteries on over his ten little toes. Baby sat very quiet and looked very thoughtfully at his newly shod feet. They had never been housed before. Baby rather doubtfully wriggled his toes in their pens. But, oh, how bewitching that red was! He leaned over, caught hold of one little foot with each little hand, rolled over on his back, and kicked those red shoes back and forth, up and down, "every-which-way," watching the flashes of red come and go, and cooing in a baby's own happy way.

When mamma came later to find him, baby was cuddled down in a little heap fast asleep, with one little red shoe clasped tightly in each chubby hand.

41. From the following ten titles make a list of those on which you have something to say, and add to these other subjects suggested by them on which you have more to say:

1. The Wrong Car.
2. Typewriting.
3. A Skating Party.
4. A Disappointing Telegram.
5. A Queer Playmate.
6. A Christmas Tree.
7. My Brother's First Letter.
8. My New Year's Resolution.
9. A Recent Discovery.
10. A Witch's Grave.

42. Plan a one-minute talk on some subject in your list. Be prepared to give the talk to the class.[1]

[1] It is recommended that in the first set of talks the pupils confine their criticism of one another's work almost entirely to encouragement. Each speaker should be made to feel that he is addressing a friendly audience.

43. Write out and bring to class the substance of your talk, taking advantage of whatever criticisms you have received from the teacher and the class.

44. Watch carefully for several minutes some familiar animal or insect. Write in detail everything you have seen it do. Be prepared to read your theme aloud, with the twofold purpose of interesting your classmates and getting the benefit of their suggestions.

45. Select from the following list of subjects those on which you could write. Add to these other similar subjects on which you would prefer to write.

1. A Robin singing at Sunrise.
2. A Knock at the Back Door.
3. A Pair of Squeaking Shoes.
4. My English Theme.
5. A Letter from a Friend.
6. A Pocket Knife.
7. Muzzling an Alarm Clock.
8. Finishing the Last Example in Algebra.
9. Washing Dishes.
10. An Easy History Lesson.
11. Finger Exercises on the Piano.
12. A Disagreeable Chore.

46. Write on a subject taken from the list just prepared, being careful to make your composition a unit.

47. Consider the following subjects for compositions and mention others that occur to you. Write on one of the subjects.

1. A Lively Horse.
2. A Busy Afternoon.
3. A Bad Spot.
4. A Row on the River.
5. An Old Pin Cushion.
6. A Beehive.
7. Views of California.
8. Dredging the Harbor.
9. A Visit to a State Quarry.
10. A Landslide.
11. A Bad Boy.
12. Stranded.
13. Our Club.
14. A Visit to the Beach.

48. After writing a composition of considerable length (see sect. 24) upon one of the following subjects, compare your work with that of some great writer on the same subject. Write a short criticism of your composition, based on the comparisons just made.

1. The Town Pump. ("Twice Told Tales," by Hawthorne.)
2. Christmas. ("The Sketch-Book," by Irving.)
3. A Sunday in the Country. (*The Spectator*, by Addison.)
4. A Great Snow Fall. ("Lorna Doone," chaps. xli–xlii, by Blackmore.)
5. A Great Storm. ("David Copperfield," chap. lv, by Dickens.)
6. A Night in a Camp. ("Camping Out," by Charles Dudley Warner.)
7. Canoeing. ("An Inland Voyage," by Stevenson.)
8. A Winter Evening. ("The Task," by Cooper; "Snow-Bound," by Whittier.)
9. A Pond. ("Walden," by Thoreau.)

49. Write on a subject taken from one of the foregoing lists. Make an outline in order to secure unity, and read the composition aloud before coming to class to see whether it sounds well.

50. Write a composition based on imagination. See the list in Exercise 14.

51. Make an outline of a one-minute talk on what you look for in your favorite newspaper. Get all the help you can from the following outline, noting not only the choice of topics, but the order in which they are arranged.

Reading a Newspaper

I. News section.
   1. General news.
   2. Political news.
   3. Foreign news.

II. Sporting section.
   1. News.
   2. Comments.

III. Amusement section.
   1. Daily story.
   2. Anecdotes.
   3. Jokes.

IV. Editorial section.
   1. Choice of subjects.
   2. Treatment of subjects.

52. Be prepared to give your talk.

53. Write the substance of your talk. Bring to the classroom the first copy of your work, even if it is full of revisions. After you have given your talk, read from your notes the opening and closing sentences in order that the class may test the unity of your composition.

Bring to class the rewritten copy of your theme.[1]

54. Write the story of your life. This will introduce you to your English teacher, and is not to be read by your classmates. It should open in an attractive way, and should give a straightforward account of what you like to do both in school and outside.

55. Bring to class (1) a composition you have written in connection with some study other than English; (2) a plan of the composition; (3) a criticism of the composition under the eight headings given in Exercise 30.

56. Examine the following plan, which hundreds of pupils have found helpful in writing reports of experiments in science. How many paragraphs does it call for?

An Experiment

I. The purpose of the experiment.
II. The equipment (apparatus and materials used).
III. The method.
IV. The results.
V. The inference.

[1] See footnote on page 24.

CHAPTER V

THE PARAGRAPH AS A UNIT

23. Independent Paragraphs. We have thought of the paragraph as a group of sentences that refer to one topic, or to one division of the subject. It often happens that a short composition on a limited subject forms a single paragraph. Practice with several independent paragraphs will aid us in managing the paragraphs in longer themes, and it should correct once for all the prevailing tendency among young writers to indent every second or third sentence.

24. Length of the Paragraph. A paragraph of a hundred words is short; one of two hundred and fifty words is not very long. If you discover more than two paragraphs on a page of your manuscript, ask yourself whether you can give a good reason for the division.

25. Unity. It is not enough that all the sentences in the paragraph shall refer to a single topic; they must also present a central thought. For example, the topic of the following paragraph is the voyage from America to Europe. The sentences composing the paragraph might all have a bearing on that topic, and yet the paragraph might by no means be a unit. One sentence might speak of the storms, another of the boat, another of the passengers, another of the crew, etc., with a most confusing result. But Irving's paragraph presents one view of the subject. We are told that *the inactivity of the voyage is an excellent preparation for*

the bustle of another world, and each sentence contributes something toward this main thought.

To an American visiting Europe, the long voyage he has to make is an excellent preparative. The temporary absence of worldly scenes and employments produces a state of mind peculiarly fitted to receive new and vivid impressions. The vast space of waters that separates the hemispheres is like a blank page in existence. There is no gradual transition, by which, as in Europe, the features and population of one country blend almost imperceptibly with those of another. From the moment you lose sight of the land you have left, all is vacancy until you step on the opposite shore, and are launched at once into the bustle and novelties of another world.

— IRVING, "The Voyage," in "The Sketch-Book."

26. The Plan of the Paragraph. In order that we may include everything that belongs in a paragraph — and nothing else — it is wise to have in mind, if not on paper, an outline of the details. In a straightforward account of a single happening this is usually a simple matter. When, however, we have a considerable choice of details, the making of the outline needs more attention.

EXERCISES

57. Make an outline of the two following paragraphs, written by pupils:

A SHORT CUT

One day while I was watching a fire from the top of a high bank, a little fellow near me proposed to several of his companions that they take a short cut to the fire by running down the bank. They all seemed willing, and they started with a long jump. The moment the leader landed in the soft sand he tripped and fell headlong. The others, who were close behind him, repeated the performance with the same result. It was amusing to see them roll over one another in the dirt and stones all the way down, but somehow they landed on their feet and ran on to the fire.

A Young Protector

One day while I was riding in an electric car, a man got in with a little child. He placed him on the seat opposite me and went out on the platform. The child sat there a few minutes with a troubled look on his face, and then called out, "Papa!" Looking out of the window, he noticed the father standing there and seemed satisfied for a while. Soon, however, a new thought came into his mind, and, looking anxiously toward his father, he said, "Papa, is 'ou falling?" The father shook his head. But the little one was not quite contented and called out again, "Ain't 'ou, ain't 'ou falling, papa?" Again the father shook his head. By this time everybody in the car was interested. Soon reaching his destination, the father lifted the child out, and the little fellow, happy now, trudged down the street grasping his father's hand.

58. In studying the following paragraph, written by a pupil, answer these questions:

1. What is the writer's one purpose?
2. Does the choice of details serve his purpose?
3. What is his plan?

An Old Friend

I saw an old friend this morning — that is, if a locomotive may be called an old friend. I first saw the locomotive last spring at the Braintree freight yards. There were two of these engines, Nos. 431 and 432, belonging to a class called Moguls. They had just been completed at Schenectady, New York, and at that time one of them brought a long string of freight cars from Taunton to South Braintree every day. As the largest engines on the division, they attracted considerable attention. They were very high and had to have short headlights and smokestacks, which gave them a squatty, unnatural appearance. Each had six-foot driving wheels, three on a side. These, together with their enormous boilers, enabled them to draw a large number of cars. When necessary, they could go about sixty miles an hour. I was much interested in them, but they were taken off the division after a few weeks' service. To-day as I saw this large

engine approaching, I was quite sure I had seen it before, and as it drew nearer my conviction proved correct, for I soon made out the number 431 on the front of the boiler.

59. (1) Make a list of the reasons why you like your school life. (2) Write a paragraph based on this list of reasons.

60. Exchange papers and, as examiner, answer these questions in writing:

1. Is the form satisfactory? (Consider neatness, margins, heading, indentation.)
2. Is the composition interesting?
3. Is it adequate?
4. What is the plan of it?

61. In a similar way write a paragraph on one of the subjects chosen in Exercise 15, page 16.

62. As critic of your own paper, answer the questions in Exercise 58.

63. Write a paragraph on one of the subjects chosen in Exercise 16, page 16.

64. Write a paragraph on one of these subjects:

1. The reasons why I came to this school.
2. The reasons why some parents are particular to have their sons and daughters keep early hours.
3. The reasons why I dislike my school life.
4. The reasons why a girl likes to cook.

65. (1) Name ten things that you have done within the last twenty-four hours. (2) Write a paragraph telling how you did one of these things.

27. Connected Paragraphs. We write many themes and letters in which we must make several paragraphs. In the first of the following selections the opening paragraph describes a forest, which was reached after an hour's climbing, and the second a pond so far beyond that it was not dis-

covered till "about noon." These two topics are separated both by space and by time. In the second selection, notice how well connected the paragraphs are.

In the Mountains

Our journey commenced in a steep and rugged ascent, which brought us, after an hour's heavy climbing, to an elevated region of pine forest, years before ravished by lumbermen, and presenting all manner of obstacles to our awkward and encumbered pedestrianism. The woods were largely pine, though yellow birch, beech, and maple were common. The satisfaction of having a gun, should any game show itself, was the chief compensation to those of us who were thus burdened. A partridge would occasionally whir up before us, or a red squirrel snicker and hasten to his den; else, the woods appeared quite tenantless. The most noted object was a mammoth pine, apparently the last of a great race, which presided over a cluster of yellow birches, on the side of the mountain.

About noon we came out upon a long, shallow sheet of water, which the guide called Bloody-Moose Pond, from the tradition that a moose had been slaughtered there many years before. Looking out over the silent and lonely scene, his eye was the first to detect an object apparently feeding upon lily pads, which our willing fancies readily shaped into a deer. As we were eagerly waiting some movement to confirm this impression, it lifted up its head, and lo! a great blue heron. Seeing us approach, it spread its long wings and flew solemnly across to a dead tree on the other side of the lake, enhancing, rather than relieving, the loneliness and desolation that brooded over the scene. — John Burroughs, "Adirondac," in "Wake Robin."

A Dutch Village

Whoever has made a voyage up the Hudson must remember the Kaatskill mountains. They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a noble height, and lording it over the surrounding country. . . . When the weather is fair and settled, they are clothed in blue and purple, and print their bold outlines on the clear evening

sky; but sometimes, when the rest of the landscape is cloudless, they will gather a hood of gray vapors about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory.

At the foot of these fairy mountains, the voyager may have descried the light smoke curling up from a village, whose shingle-roofs gleam among the trees. . . . It is a little village, of great antiquity, having been founded by some of the Dutch colonists in the early times of the province, . . . and there were some of the houses of the original settlers standing within a few years, built of small yellow bricks brought from Holland, having latticed windows and gable fronts, surmounted by weathercocks.

In that same village, and in one of these very houses . . . there lived, many years since, . . . a simple, good-natured fellow, of the name of Rip Van Winkle. — IRVING, "The Sketch-Book."

EXERCISES

66. Examine the first five pages of this book, or of the book you are reading in literature, to see whether you would combine or divide some of the paragraphs.

67. From the book you are reading in literature, make a list of five subjects suitable for independent paragraphs.

68. Make a list of three subjects suitable for themes of two or three paragraphs.

69. Write a theme on one of the subjects chosen in Exercise 67.

70. Write a theme on one of the subjects chosen in Exercise 68.

71. (1) Write a series of paragraphs on The School Day, giving a paragraph to each period. (2) Then condense the composition into one paragraph. (3) Make a plan of the paragraph. (See sect. 26.)

72. Condense into one short paragraph the selection on page 47. Make a brief plan of the original selection, and see if this will suit your paragraph.

73. Explain in a paragraph the meaning of x as used in algebra. Criticize in class the unity of your paragraph. (See Ex. 58.)

28. Paragraph Topics. We have learned that in preparing a theme it is often helpful to make a list of topics. Sometimes it will be best to devote a paragraph to each topic. If, for example, we are to give a brief account of the first appearance of Gurth and Wamba in "Ivanhoe," we shall not wish to crowd all we have to say into a single paragraph, but shall prefer to give a separate paragraph to each of these topics:

1. The setting.
2. The dress.
3. The conversation.

Each of the three groups of details will mark *one stage of the narrative.* This is true of "In the Mountains"; and in both these instances, as in "A Short Cut," "A Young Protector," "An Old Friend," "Baby's First Shoes," each paragraph contains the details *which illustrate one point.*

EXERCISES

74. Write paragraph topics for themes on any five of the following subjects:

a. The Tournament, Locksley's Shooting before Prince John, The Knight and the Friar, Cedric and Athelstane, At John's Banquet, The Storming of the Castle, The Trial of Rebecca at Templestowe. [Scott's "Ivanhoe."]

b. The Bohemians, A Medieval Castle, Louis the Eleventh and Charles of Burgundy, Quentin Durward's Adventures in Liège. [Scott's "Quentin Durward."]

c. Long John's Cleverness, The Luck of Jim Hawkins, the Black Spot, The Death of Israel Hands, A Real Pirate, Jim's Capture of the *Hispaniola.* [Stevenson's "Treasure Island."]

d. The Coming of a Great Snowstorm, A Winter Evening in a New England Farmhouse. [Whittier's "Snow-Bound."]

e. A Colonial Soldier, A Council of War, Miles Standish and Wattauamat, Miles Standish and John Alden. [Longfellow's "Courtship of Miles Standish."]

f. A Thunderstorm on the Prairie, A Buffalo Herd, A Frontier Trading Post. [Parkman's "Oregon Trail."]

75. In class, without reference to book or paper, write on one of the preceding subjects.

76. Explain the construction of something you have made, — of paper, cloth, pasteboard, wood, iron, or steel.

Before beginning to write, consider the steps involved in the process, and in writing give each step the consideration it deserves.

77. Write a letter to a friend, giving a new receipt for making candy or cake of some kind. (See suggestions as to the form of your letter in Chap. VIII.)

29. The Topic Sentence. In section 25, the words in italics practically give in a sentence the main thought of the paragraph from "The Sketch-Book." Such a sentence is often called a *topic sentence;* it frequently appears in the paragraph — sometimes at the beginning, sometimes near the middle, sometimes at the end. It always helps a writer to secure unity if he has a topic sentence before him as he writes, and in many cases he will wish to make it the opening sentence of the paragraph.

EXERCISES

78. Can you find topic sentences in the following paragraphs? If not, make lists of the subjects discussed, and in a carefully worded sentence write the main thought of each paragraph.

You are, I think, too fond of reading as it is. As one means of avoiding excess in this way, I would wish you to make it a rule never to read at mealtimes, nor in company when there is any (even the most trivial) conversation going on, nor even to let your eagerness to learn encroach upon your play hours. Books are but one inlet of knowledge; and the pores of the mind, like those of the body, should be left open to all impressions. I applied too close to my studies, soon after I was of your age, and hurt myself irreparably by it. Whatever may be the value of learning, health and good spirits are of more.

* * * * * * *

As to the books you will have to read by choice or for amusement, the best are the commonest. The names of many of them are already familiar to you. Read them as you grow up with all the satisfaction in your power, and make much of them. It is perhaps the greatest pleasure you will have in life, the one you will think of longest, and repent of least. If my life had been more full of calamity than it has been (much more than I hope yours will be), I would live it over again, my poor little boy, to have read the books I did in my youth.

— HAZLITT, "On the Conduct of Life."

79. Prepare a one-minute talk on a subject suggested by one of these topic sentences. Make use of a topical outline.

1. As a part of our last lesson in English we read the first chapter of "Quentin Durward."
2. In history we are studying about Hannibal.
3. On my way to school this morning, I saw a peculiar street-car accident.
4. The elm in front of our house presents many interesting changes according to the season of the year.
5. Good penmanship is a part of good manners.
6. Letter writing is a practical art which we should all master.

80. Write the substance of your talk, beginning each paragraph with a topic sentence.

81. Exchange the themes just written and underscore the topic sentences.

82. Make plans of two themes suggested by the following topic sentences:

1. Once upon a time a wolf met a lamb.
2. "Ivanhoe" is much more interesting than "Silas Marner" because it contains more action.
3. "The Angelus" [or some other picture] is a picture that will repay careful study.
4. The story of "The Lady of the Lake" [or some other work] may be briefly told as follows.
5. The other morning I saw two sparrows attack a small gray bird.
6. The most exciting event of my life was of very short duration.

83. Write the theme outlined in one of your two plans, and give your topic sentence, or sentences.

84. Write a paragraph explaining why —— is your favorite outdoor game. First prepare a topic sentence and keep it before you as you write.

85. With the aid of a topic sentence, write a paragraph on a subject of your own choosing. If you wish, turn to the list prepared in Exercise 19.

Exchange papers and write in a single sentence what you consider the main thought of your classmate's paragraph.

86. Write a theme beginning with a sentence in which you name several traits that you like in one of your friends. Use as many paragraphs as the subject demands.

In class, write a criticism of your theme, using the suggestions in Exercise 60.

87. Make a list of all the good subjects (1) for one-minute talks, (2) for short themes, that are suggested by the following topic sentences:

1. A gypsy camp is an interesting place to visit.
2. A printing office seems to have just one word for its motto, "Hurry!"
3. A robin is a friendly bird.

4. A crow is a suspicious sort of fellow; he seems to have a bad conscience.

5. A house aquarium is an endless source of amusement and instruction.

6. Lorna Doone is a heroine, even though she does not do many heroic things.

7. A milkman sees the world from an unusual point of view.

88. Prepare a plan of a talk on a subject taken from your list; be ready to talk on the subject just chosen.

89. Prepare a plan of a theme on a subject taken from the list called for in Exercise 13.

Write a theme based on this plan.

90. Find or write a topic sentence for each paragraph of an editorial in your school paper or in a newspaper.

91. Define a paragraph (see sect. 23), and show that unless the paragraph has unity (see sect. 25) there can be no real topic sentence (see sect. 29).

92. Be ready to talk for two minutes on "The Paragraph," using some such plan as the following:

1. Definition. (See sects. 16, 23.)
2. Length. (See sect. 24.)
3. Unity. (See sect. 25.)
4. Topic sentence. (See sect. 29.)

CHAPTER VI

THE SENTENCE AS A UNIT. — PUNCTUATION

30. The Sentence. The first two facts to fix in mind about the sentence are these:

1. A sentence is the expression in words of a *complete thought* — whether a statement, command, question, or exclamation.

2. Every sentence should have a subject and a predicate. This is another way of saying that (1) the sentence, like the composition or the paragraph, should be a *unit;* (2) its expression should be grammatically complete. A later chapter contains a thorough review of grammar, but at this point we shall recall enough to allow us to study sentences and their punctuation as an aid in the expression of written thoughts.

31. Three Forms of Sentences. We should keep in mind what we have learned from the grammars about the three forms of sentences:

1. A simple sentence contains but one subject and one predicate.

The boy caught the ball.
A distinguished visitor is in our country.

NOTE 1. The subject of a sentence may be compound.
John and Mary came early.

NOTE 2. The predicate may be compound.
The boy *has caught* the ball and *is throwing* it.

NOTE 3. Both subject and predicate may be compound.
Harvard and Yale are rivals, but *have* respect for each other.

2. A compound sentence consists of two or more main clauses. These clauses are said to be coördinate, that is, of equal rank. (It will be remembered that a *clause* is a group of words which contains a subject and a predicate. A main, or independent, clause is defined on pp. 174–175.)

Mary came early, but she did not stay long.

A wise son maketh a glad father, but a foolish son is the heaviness of his mother.

3. A complex sentence consists of a main clause and one or more subordinate clauses.[1]

If you go, I shall go.

Since he is here, you may ask him.

He came because he thought he could see you.

NOTE 1. Parts of a compound sentence may be complex.

He is here, but he is so busy that he cannot see you. (One part simple.)

You cannot have what you like, but you can like what you have. (Both parts complex.)

NOTE 2. The subordinate clause of a complex sentence may be compound.

His employers recommend him *because they know* his worth *and because they will be glad* to see him promoted.

EXERCISES

93. Copy from other chapters of this book three complex sentences; add to these three complex sentences which you have thought out.

94. Write (1) a compound sentence in which one part is complex; (2) a compound sentence in which two parts are complex; (3) a complex sentence in which the subordinate clause is compound.

[1] For a more detailed study of the parts of sentences see Chapter IX.

95. Be ready to talk on "The Sentence," noting the general definition (see sect. 30) and the particular definitions (see sect. 31) of (1) simple, (2) compound, and (3) complex sentences. Illustrate your talk by the use of original examples.

32. Punctuation. Punctuation is a matter of courtesy; if we are polite, we shall see to it that the reader has all the aid that the most careful punctuation can give. It is also a matter of great practical value; failure to insert a comma or a semicolon in a will may make a difference of thousands of dollars to an heir. Defective punctuation may make a law of no effect.

33. The Period. As soon as we express a complete thought, we are to let the reader know that he has reached the end of the sentence. In talking we show by a pause when we come to the end of a thought, but in writing we often leave one thought unfinished in our haste to say something else. We must therefore take pains to set off by themselves the words which compose each thought. Every sentence should begin with a capital, and should end with some punctuation mark. *The period, the interrogation point, and the exclamation point* may stand at the end of a sentence, but the period is the mark most often used.

I. *A period should stand at the end of every declarative or imperative sentence.* If, however, a declarative or imperative sentence is exclamatory, an exclamation point may be used instead of a period.

II. *A period should follow every abbreviation.*

Cal., Me., Mr., Rev., Oct.

III. *The period should separate a number or a heading from the words which follow.* See, for example, the section headings and numbers in this book. Both the colon and the

dash are sometimes used for this purpose, but the period is preferable. Periods were formerly inserted after centered headings of every kind, but good style now sanctions their omission.

EXERCISES

96. Copy the following selections, inserting periods and capitals wherever they belong:

1. To-day I went to the circus the tents were all up, and in one of them I saw some elephants the cooks were getting supper ready.

2. My cousin sent me a letter from the Philippines, where he is with his company he told me that on his way to the islands they encountered a heavy storm, which carried them nearly to Japan the ship was wrecked, and they lost all their food, clothing, and personal property.

3. Years afterwards, the knowledge gained stood me in good stead in clearing up another mystery it was in a lumber camp — always a superstitious place — in the heart of a Canada forest I had followed a wandering herd of caribou too far one day, and late in the afternoon found myself alone at a river, some twenty miles from my camp, on the edge of the barren grounds somewhere above mè I knew that a crew of lumbermen were at work; so I headed up river to find their camp, if possible, and avoid sleeping out in the snow and bitter cold it was long after dark, and the moon was flooding forest and river with a wonderful light, when I at last caught sight of the camp the click of my snowshoes brought a dozen big men to the door at that moment I felt, rather than saw, that they seemed troubled and alarmed at seeing me alone; but I was too tired to notice, and no words save those of welcome were spoken until I had eaten heartily then, as I started out for another look at the wild beauty of the place under the moonlight, a lumberman followed and touched me on the shoulder.

97. Write about something that you saw happen. Do your writing as rapidly as you please. Before copying your work, revise it to see that (*a*) every sentence has a subject and a predi-

cate, and that (*b*) every sentence begins with a capital, and if declarative, ends with a period.

NOTE. Since some young writers run on breathlessly from one sentence to another without thought of periods, every pupil should be sure that he does not crowd too much into one sentence. It is well at first to have one's sentences short rather than long.

34. The Interrogation Point. The interrogation point needs careful consideration, for there is a general tendency in certain kinds of questions to substitute the period. For instance, a request is often put in the form of a question to make it seem unlike a demand, but the sentence requires the interrogation point, not the period. For example:

May I be excused during the second period to make up some work in history with Mr. Eddy?

Will you kindly notify the committee at once if you cannot be present, since definite arrangements should be made with the caterer?

IV. *An interrogation point should follow every direct question, but is not required after an indirect question.*

Did you recognize me?
You could not see?
"Did you see that robin?" asked Mary.
He asked who was ready to go.
Will you please hand me that book?

EXERCISES

98. Write a note to your teacher, asking a favor in a declarative sentence. Write another note, asking the same favor in an interrogative sentence; then rewrite your interrogative sentence, turning it into an indirect question.

35. The Exclamation Point. Much of the value of the exclamation point lies in its infrequent use, and young writers should be careful not to overwork it.

V. *The exclamation point stands at the end of a sentence, or of a group of words within the sentence, to strengthen the expression of strong feeling.*

Let not a traitor live!
God pity her!
Begone!
What nonsense!
"The fool!" he muttered.
"That bullet was better aimed than common!" exclaimed Duncan, involuntarily shrinking from a shot which struck the rock at his side with a smart rebound.

EXERCISES

99. Write a paragraph about some exciting experience of yours.

Before copying your work, see that every sentence (*a*) has a subject and a predicate, and (*b*) begins with a capital and ends with the proper punctuation mark. (Remember the caution not to crowd too much into one sentence.)

100. (1) Exchange papers and correct with the following questions in mind:

1. Does every sentence end where it should? If not, put a neat *S* in the margin.
2. Is every declarative sentence followed by a period? If not, put a *P* in the margin unless the sentence is exclamatory.
3. Are interrogative or exclamatory sentences followed by the proper marks?

(2) Revise your theme, and if there is sufficient reason, rewrite it.

36. The Comma. We must not only separate our sentences, but must also make use of whatever marks will help us so to group the words within a sentence that they

will be most readily understood.[1] Of such marks the most important are the comma, the colon, and the semicolon.

We shall consider first the comma, which is the slightest mark of separation that may be put between words.

VI. *The comma sets off expressions obviously parenthetical, including words, phrases,*[2] *or clauses used in apposition.*

You can see, I think, and we can hear perfectly.
I caught a glimpse of Edith, his sister.

NOTE. The appositive words, "his sister," have no close grammatical connection with the rest of the sentence. If, however, we say, "His sister Edith came yesterday," the connection between the noun and its appositive is too close for a comma to come between them.

VII. *When a dependent clause precedes the main clause, a comma should separate the two. When a dependent clause follows the main clause, the comma is frequently unnecessary.* In either position the dependent clause is often too closely connected with the rest of the sentence, or is too short, to require the comma.

If you knew him, you would like him.
I will come when you say.
Before the doctor had time to collect himself or to heed the warning given him, his horse bolted.

Usually a comma is unnecessary between *and* and *if*, *but* and *when*, and all similar combinations of coördinate and subordinate conjunctions.

Mr. Burns, the detective, spoke for three hours, and when he sat down, his audience gave him a tremendous ovation.

[1] The plan of marking the end of the sentence first is only a temporary device. As soon as we can trust ourselves to mark the end of the sentence, we should form the habit of inserting the other marks *while writing the sentence.*

[2] For a definition of a *phrase*, see section 102.

John fell down the cellar stairs, but when the doctor examined him, he found no bones broken.

The pupil who studies faithfully, even if he is not brilliant, is likely to succeed.

VIII. *A relative clause which is explanatory, or gives an additional thought, should be set off by commas. But a relative clause which is restrictive — which limits the meaning of the antecedent — is too closely connected with it to be separated by a comma.*

The older brother, whom you have met, was here.

The brother whom you have met was here yesterday.

IX. *The comma sets apart words used in direct address.*

John, your mother is calling you.

Hearken, Phæacian captains and councilors, and let me tell you what the heart within me bids.

X. *The comma usually separates two coördinate clauses which are connected by "and," "but," "or."*

Mary ran up the road, but John reached the house first.

The tavern was much frequented by the gallants of the reign of Elizabeth, and it was looked into now and then by the wits of Charles the Second's reign.

XI. *The comma sometimes sets apart introductory expressions which are not closely related to the rest of the sentence.*

Well, you may be right.

In the first place, a student is not necessarily a scholar.

By the way, I hear that William has been promoted.

On the one hand, . . .; on the other, . . .

XII. *The comma sets apart the case absolute.*

The time having come, he called the meeting to order.

XIII. *The comma sets apart words, phrases, or clauses in the same construction in a series.*

He sells dry goods, groceries, hardware, and drugs.

He is an honest, upright man.

NOTE. When "and" could not be substituted for the comma in a sentence like the last, the comma should be omitted. For example:

His horse was a big black thoroughbred.

XIV. *In a series of words or phrases the comma should be inserted before the "and" which connects the last two members of the series.* Some writers omit it, but such an omission might cause an awkward sentence if not a misunderstanding. For instance, in the following sentence an omission of the last comma would mean that the same dress was partly red and partly blue.

Her dresses were black, white, red, and blue.

XV. *The comma sets apart words or phrases in pairs.*

Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.

XVI. *The comma takes the place of omitted words.*

1. It frequently takes the place of an omitted verb.

The first train was an hour late; the second, thirty minutes; and the third, ten minutes.

John is the elder son; Charles, the younger.

2. It takes the place of omitted words in the date and the address of a letter.

Exeter, N.H.,
April 5, 1905.

Mr. J. A. Walker,
Melrose, Mass.

XVII. *The comma is used to set apart a short quotation or an expression similar to a quotation. Before a long quotation the colon is used* (see sect. 38).

I heard him say, "A soft answer turneth away wrath."

"I hope you will come soon," was his reply.

What I wish to know is, When did you see him?

NOTE 1. This rule does not mean that a comma must always be used before *quotation marks*.

I have enjoyed reading "The Man Without a Country."

NOTE 2. Of course the comma is not used with an exclamation point or an interrogation point.

"Follow me!" he shouted.
"Are you coming?" was all he said.

XVIII. *Commas separate from the rest of the sentence words that come between the parts of a quotation.*

"Come early," he said, "or not at all."

XIX. *The salutation in a familiar letter may be followed by the comma.*

Dear John,
Come to-night if you possibly can.

EXERCISES

101. Be ready to explain the following expressions in section 36, and any others that require explanation: (1) *obviously parenthetical;* (2) *apposition* (see sects. 71, 3 and 72, 4); (3) *phrase* (see sect. 102); (4) *clause* (see sects. 31 and 103); (5) *dependent clause* (see sect. 103); (6) *relative clause* (see example in sect. 78); (7) *direct address* (see sect. 71, 4); (8) *case absolute* (see sect. 71, 5); (9) *the same construction.*

102. Point out two rules in section 36 that contain in themselves illustrations of their own use.

103. Account for every comma in the following passage:

A college stands for learning, for culture, and for power; *in particular*, it stands for the recognition of an aim higher than money getting. It is a place where our young men shall see visions; where even the idlest and lowest man of all must catch glimpses of ideals which, if he could see them steadily, would transfigure life. The Bachelor of Arts is seldom, on his Commencement Day, a scholar either polished or profound; but he may be, in the full sense of the word, a man.

104. Be prepared to punctuate from dictation the following:

Why should the democracy give its higher education, even so far as the high school, to those who are not eager to earn their special advantage, as every prize of life ought to be earned, by hard work, fidelity, and worthy character?

105. In copying the following sentences, insert commas wherever they are useful:

1. Wild sorrel has an agreeable sour shivery flavor.

2. Do you remember in "The Compleat Angler" a remark which Izaak Walton quotes from a certain "Doctor Boteler" about strawberries? "*Doubtless*" said that wise old man "*God could have made a better berry but doubtless God never did.*"

3. I made a little journey into the Doone Country once just to see that brook and to fish in it. The stream looked smaller and the waterslide less terrible than they seemed in the book.

4. "Our first essay" says he "was along a mountain brook among the highlands of the Hudson. . . . Sometimes it would brawl and fret along a ravine in the matted shade of a forest filling it with murmurs; and after this termagant career would steal forth into open day with the most placid demure face imaginable; as I have seen some pestilent shrew of a housewife after filling her home with uproar and ill-humor."

106. Write a theme on any subject you please. If you like, you may tell what happened while you were waiting for something to begin — a game, concert, or lecture. Pay special attention to the uses of the comma.

107. In class, act as examiner of your own theme, answering the questions in Exercise 100, and consider in addition the use of the comma.

37. The Semicolon. Although the semicolon is not much used by young writers, it is sometimes indispensable, and we must therefore become familiar with its different functions.

XX. *The semicolon separates short clauses which, though grammatically independent, are so closely connected in meaning that they naturally form a single sentence.*

The Scot was fair-haired and blue-eyed; the Saracen was dark in coloring.

Those whose backs were turned wheeled round; all the others raised their heads; three waiters whirled about on their heels like tops; the two women at the desk gave a jump, then turned completely round, like automata obedient to the same crank.

XXI. *The semicolon separates two or more phrases or clauses which depend upon another clause.*

All that I wish is, that he may cease to distress his mind about other people's affairs; that he may give up the fruitless attempt to promote the good of his neighbors; that he may remain quietly at home; that he may long enjoy on his paternal lands a green, an honorable, and a merry old age.

XXII. *The semicolon is frequently used to separate the clauses of a compound sentence, when such clauses contain commas.*

At high tide, and at high tide only, the sailing is delightful, as there are a great many square miles of sheltered water to cruise upon; but at low tide, except in three small channels, there is no sailing.

EXERCISES

108. Copy the following sentences; insert semicolons wherever they are needed, and point out their value.

1. He was courteous, not cringing, to superiors affable, not familiar, to equals and kind, but not condescending or supercilious, to inferiors.

2. In taking revenge, a man is but even with his enemy but in passing it over, he is superior.

3. Some said that Dolph Heyliger watched in the haunted house with pistols loaded with silver bullets others, that he had a long talk with a specter without a head others, that Doctor Kipperhausen and

the sexton had been hunted down the Bowery lane, and quite into town, by a legion of ghosts of their customers.

4. To be honest, to be kind to earn a little and to spend less to make upon the whole a family happier by his presence to renounce where that shall be necessary, and not to be embittered to keep a few friends, but these without capitulation above all, on the same grim conditions, to keep friends with himself — here is a task for all that a man has of fortitude and delicacy.

38. The Colon. XXIII. *A series of words which explain a clause should be preceded by the colon.*

Four boys deserve particular attention: John, James, Charles, and Henry.

XXIV. *The colon introduces a second clause which explains the first clause.*

One thing I know: she is a lady.

I have thought over every phase of the question and can reach but one conclusion: this corporation must not be killed.

Frequently the second clause is a direct quotation, introduced formally.

These were his words: "Say what you may, I care not for the consequences."

NOTE. The colon is used before a long quotation, but frequently the comma is used before a short one. See rule XVII.

XXV. *The colon introduces a series of clauses to explain the first clause.*

The battle of Actium was one of the most important in ancient history: it saved European civilization from undue Oriental influence; it ended the long anarchy which followed the murder of Cæsar; and it placed the destiny of the empire in the hands of an able statesman.

The lesson for to-day is as follows: (1) we are to know the uses of the colon; (2) we are to write an incident; (3) we are to

pick out and copy in the notebooks twenty-four of the best lines from "The Vision of Sir Launfal."

XXVI. *The colon sometimes separates clauses which are subdivided by semicolons.*

A clause is either independent or dependent: independent, if it forms an assertion by itself; dependent, if it enters into some other clause with the value of a part of speech.

XXVII. *The colon should be used with the formal salutation of a letter.* (See also rule XIX.)

Mr. J. W. Brown,
Boston, Mass.
Dear Sir:

Dear Mr. Brown:

EXERCISES

109. Copy the following sentences, completing the punctuation:

1. The contrast between the Greeks and the Orientals was at its height at Thermopylæ on the one side the Persian officers scourged their men to battle on the other the Spartans voluntarily faced certain death in obedience to law.

2. On the base of his statue his countrymen placed this epitaph "Had your strength equaled your will Demosthenes the Macedonian War God would never have conquered Greece."

3. They had one virtue under the whip they could whirl a sledge over the snow farther and faster than a horse could trot in a day.

4. There are fines imposed for tardiness at rehearsals five dollars for a period not exceeding fifteen minutes ten dollars for a longer one and ten dollars for absence unless there is sufficient excuse.

110. Write in a single sentence what subjects you are studying in school this year. Use the colon in this exercise. (See rule XXIII.)

111. Write in a single sentence, using the colon, the reason or reasons why you came to this school.

112. Write in a single sentence, making use of the colon, the reasons why a boy or a girl should not chew gum.

113. Using any one of the sentences written for the last three exercises as the first sentence of a paragraph, write all you have to say about the subject.

114. Write a paragraph of not more than a hundred words on your interests outside of school. Use a colon in the opening sentence. (See rule XXV.)

115. Exchange papers and criticize: (1) form, (2) sentence structure, (3) punctuation at the end of the sentence, (4) the use of the colon. Keep in mind this question: Has the colon been used correctly, or might it be used to advantage?

39. The Dash. The dash as a mark of punctuation should be little used by beginners in composition writing.

XXVIII. *The dash should be used to show an interruption — sometimes sudden and abrupt.* It suspends the construction in order to change it, or to give an unexpected turn to the end of the sentence.

> But there was no unusual sound — nothing but the low wash of the ripple and the croaking of the crows in the wood.
>
> Here are these beautiful fields — I will show you the way through them.

XXIX. *A dash, usually following a comma, often introduces an explanation.*

> Uncas enjoyed his victory, but was content with merely exhibiting his triumph by a quiet smile, — an emblem of scorn which belongs to all time and to every nation.

XXX. *Dashes set off a parenthetical expression which is too closely connected with the rest of the sentence to be inclosed in marks of parenthesis, and yet needs to be distinctly separated from the rest of the sentence.* Commas should precede the dashes, if commas would be necessary provided the words between the dashes were omitted.

Thomas Hughes, too, is gone, — Tom Hughes would still seem the more accustomed name, — one of the many men who illustrate the somewhat painful truth that the heights of philanthropy and self-devotion do not yield so sure a fame as a spark of genius.

40. Parentheses. XXXI. *Marks of parenthesis are used to inclose expressions that do not form an essential part of the sentence.*

Know then this truth (enough for man to know),
"Virtue alone is happiness below."
Study the gerund construction (see p. 15).

41. Brackets. XXXII. *Brackets inclose insertions whose connection with the text is slight.* They are seldom required except in quoted matter, where, to make the author's meaning clear, it is sometimes necessary to insert explanatory words in brackets.

It [a great university] is resorted to in most countries, notably in our own country, alike by rich and poor, by the children of the educated and the uneducated — in short, by the children of families of all sorts and conditions.

EXERCISES

116. Write a theme on any subject you please. See whether the dash is of service to you in any of your sentences.

117. Exchange papers and consider whether the dash has been used correctly, or might be used to advantage.

42. The Apostrophe. XXXIII. *The apostrophe marks the omission of a letter or letters:* as, *'tis, I'm, don't, man's.* (For the possessive case see sect. 73.)

XXXIV. *The apostrophe marks the omission of figures in dates.*

The boys of '61.
The class of '09.

XXXV. *The apostrophe sometimes marks the plural of figures and letters.*

Cross your *t*'s and dot your *i*'s.
His 7's look like his 9's.

43. Quotation Marks. Quotation marks are of two kinds — double (" ") and single (' ').

XXXVI. *Double quotation marks inclose the exact words of a speaker or writer.*

We heard him say, "All is well."

XXXVII. *Single quotation marks inclose a quotation within a quotation.*

This was his answer: "I agree with Falstaff that 'the better part of valor is discretion.'"

"Being asked by a young nobleman what was become of the gallantry and military spirit of the old English nobility, he [Samuel Johnson] replied, 'Why, my Lord, I'll tell you what has become of it: it is gone into the city to look for a fortune.'"

"One of the first aims of college life is increase of power: be he scholar or athlete, the sound undergraduate learns to meet difficulties; 'stumbling blocks,' in the words of an admirable preacher, 'become stepping stones.'"

When paragraphs are quoted, the quotation marks are placed at the beginning of each paragraph and at the end of the last paragraph.

XXXVIII. *The title of a book or paper may be quoted or italicized, as the writer prefers.* Some prefer "The House of the Seven Gables"; others, *The House of the Seven Gables.*

XXXIX. *Quotation marks are sometimes used to call attention to special words.*

The word "ain't" is never heard in good conversation.

EXERCISES

118. Copy from dictation the three sentences quoted above under XXXVII. Explain the brackets in the second sentence.

119. Write (1) a portion of a real or an imagined conversation at breakfast or dinner, or (2) a short conversation between two girls about a skating party, or (3) a short conversation between two boys about a game of football. Begin a new paragraph whenever the speaker changes.

120. Write your opinion of some book or of a portion of it, introducing an interesting quotation from it.

121. Exchange papers, examine as in Exercise 115, and consider in addition the use of quotation marks.

44. The Hyphen. The hyphen (-) is used to divide a word at the end of a line. It separates syllables. A word of one syllable is never split. We may write *com-mittee* or *commit-tee*, but not *comm-ittee* or *committ-ee*. The hyphen comes at the end of the line, never at the beginning of a line.

The hyphen separates those parts of compound words (*a*) which have not yet become single words: as, *great-grandfather, twenty-five;* (*b*) in which it is convenient to keep the prefix distinct from the rest of the word; as, *re-creation, pre-Shakespearean.*

45. Asterisks and Leaders. Asterisks (* * *) or leaders (. . .) indicate omissions.

1. She . . . began a song. . . . The hand failed on the strings, the tune halted, checked, and at a low note turned off to the poor little nursery rhyme about the wicked crow —

"And the wild plums grow in the jungle, only a penny a pound,
Only a penny a pound, baba — only . . ."

2. Then came the tears . . . till she slept.

NOTE. Leaders are used for omissions in the middle or at the end of a paragraph. Asterisks are convenient for separating complete paragraphs. See page 47.

EXERCISES

122. Write sentences illustrating two uses of each of the punctuation marks.

123. Bring to the classroom several of your old themes. Exchange papers, and examine to see if punctuation marks have been inserted correctly.

124. Take from your own writing or from your reading as many illustrations of the uses of the comma as you can find before the next recitation.

125. Tell briefly but clearly what you need to keep in mind about each of the marks of punctuation. What are the faults to which your examiner has called particular attention?

126. Copy and punctuate the following passages:

1. Cultivate decision of character in everything the ability to say yes or to say no and to do it on the spot the man who takes too much time in deciding things fearing that he may decide wrong will get ahead slowly if at all.

2. What you been shootin Corlick asked his wife as she placed the roast pork and potatoes on the table

Oh nothin of any account he replied with affected indifference only Laban Wing's bull

Why Corlick Evans she cried

3. So if a man's wit be wandering let him study the mathematics for in demonstrations if his wit be called away never so little he must begin again.

4. I asked him what he thought would become of them there and if they had formed no design of making any escape he said they had many consultations about it but that having neither vessel nor tools to build one nor provisions of any kind their councils always ended in tears and despair I asked him how he thought they would receive a proposal from me which might tend towards an escape and whether if they were all here it might not be done.

5. [*Six paragraphs.*] In despair I went to a great merchant on the island and asked him to employ me my dear young friend said he I

understand that you have some singular secret some charm or spell or amulet or something I don't know what of which people are afraid now you know my dear said the merchant swelling up and apparently prouder of his great stomach than of his large fortune I am not of that kind I am not easily frightened you may spare yourself the pain of trying to impose upon me people who propose to come to time before I arrive are accustomed to arise very early in the morning said he thrusting his thumbs in the armholes of his waistcoat and spreading the fingers like two fans upon his bosom I think I have heard something of your secret you have a pair of spectacles I believe that you value very much because your grandmother brought them as a marriage portion to your grandfather now if you think fit to sell me those spectacles I will pay you the largest market price for them what do you say I told him I had not the slightest idea of selling my spectacles my young friend means to eat them I suppose said he with a contemptuous smile I made no reply but was turning to leave the office when the merchant called after me my young friend poor people should never suffer themselves to get into pets anger is an expensive luxury in which only men of a certain income can indulge a pair of spectacles and a hot temper are not the most promising capital for success in life Master Titbottom.

6. Two minutes had scarcely elapsed when the whole forest before me was in fearful motion here and there where one tree pressed against another a creaking noise was produced similar to that occasioned by the violent gusts that sometimes sweep over the country turning instinctively toward the direction from which the wind blew I saw to my great astonishment that the noblest trees of the forest bent their lofty heads for a while and unable to stand against the blast were falling to pieces first the branches were broken off with a crackling noise then went the upper part of the massy trunks and in many places whole trees of gigantic size were falling entire to the ground so rapid was the progress of the storm that before I could think of taking measures to insure my safety the hurricane was passing opposite the place where I stood never can I forget the scene which at that moment presented itself the tops of the trees were seen moving in the strangest manner in the central current of the tempest which carried along with

it a mingled mass of twigs and foliage that completely obscured the view some of the largest trees were seen bending and writhing under the gale others suddenly snapped across and many after a momentary resistance fell uprooted to the earth the mass of branches twigs foliage and dust that moved through the air was whirled onward like a cloud of feathers and on passing disclosed a wide space filled with fallen trees naked stumps and heaps of shapeless ruins which marked the path of the tempest this space was about a fourth of a mile in breadth and to my imagination resembled the dried-up bed of the Mississippi the horrible noise resembled that of the great cataracts of Niagara and as it howled along in the track of the desolating tempest produced a feeling in my mind that it is impossible to describe

7. While the war continued without any decisive success on either side a calamity happened in London which threw the people into great consternation fire breaking out in a baker's house near the bridge spread itself on all sides with such rapidity that no efforts could extinguish it till it laid in ashes a considerable part of the city the inhabitants without being able to provide effectually for their relief were reduced to be spectators of their own ruin and were pursued from street to street by the flames which unexpectedly gathered round them three days and nights did the fire advance and it was only by blowing up houses that it was at last extinguished the king and the duke used their utmost endeavors to stop the progress of the flames but all their industry was unsuccessful about four hundred streets and thirteen thousand houses were reduced to ashes the causes of the calamity were evident the narrow streets of London the houses built entirely of wood the dry season and a violent east wind which blew these were so many concurring circumstances which rendered it easy to assign the reason of the destruction that ensued but the people were not satisfied with this obvious account.

127. Be prepared to write from dictation the following conversation, inserting the necessary quotation marks. Make a new paragraph each time the speaker changes :

Tell me do you think there is such a thing as a horse's function I do Would you then describe the function of a horse or of anything else

whatever as that work for the accomplishment of which it is either the sole or the best instrument I do not understand Look at it this way Can you see with anything besides eyes Certainly not Can you hear with anything besides ears No Then should we not justly say that seeing and hearing are the functions of these organs Yes certainly Again you might cut off a vine shoot with a carving knife or chisel or many other tools Undoubtedly But with no tool I imagine so well as with the pruning knife made for the purpose True Then shall we not define pruning to be the function of the pruning knife By all means Now then I think you will better understand what I wished to learn from you just now when I asked whether the function of a thing is not that work for the accomplishment of which it is either the sole or the best instrument I do understand and I believe that this is in every case the function of a thing

128. Write a letter to your teacher, explaining why you stood well in a certain study during the last term.

129. Write an entertaining letter of considerable length to a real, or imaginary, sick friend, with the purpose of amusing and cheering the invalid.

CHAPTER VII

SPELLING: WORD FORMATION AND CAPITALIZATION

46. Ways of learning to spell. It is probably true that many persons remember a word as they remember a face. For them the ideal way to learn to spell is to look carefully at the words as they read. But some of us do not master spelling in that way. There are scores of words that we see day after day and yet misspell. In many instances we must make a special effort in order to spell accurately.

If one who has unusual difficulty with spelling will keep a list of the words that puzzle him, and review this list from day to day, he will find himself making steady improvement. One who masters five words a day for a year will be able to spell a snug little vocabulary at the end of that time. Fifteen hundred everyday words make a tolerably comfortable outfit for a poor speller.

Sometimes the mere writing of a word will determine the spelling. The moment we write *receive* we know that it is correct. But if we are likely to have further trouble with that word, suppose we write it thus, to call special attention to the letters that puzzle:

recEIve.

This method may help us remember such words as belIEve, decEIve, sIEge, sEIze, villAIn, villAge, grammAr, superintendENt, and many another. Or, if we prefer, we may under-

score such letters, thus: receive, believe, siege, grammar, villain; or receive, believe, siege, etc. With or without increasing the size of the doubtful letters, it will be an aid in mastering the spelling of any word to write it out plainly several times.

The spelling aloud of words which are troublesome will often be helpful in fixing them in mind. One person can remember best what he sees, another what he hears. If the plan of writing repeatedly the words which we misspell is not sufficient to correct our common faults, we should practice spelling them aloud. Always welcome a spelling match, even if you are not often at the head of the line. The more difficulty you have in staying there, the more eager you should be to take advantage of all kinds of help.

EXERCISE

130. Explain, using illustrations, how you would teach yourself permanently the correct spelling of some word that you have habitually misspelled. The following may suggest ideas for your talk:

1. Looking carefully at a word.
2. Writing a word several times.
3. Spelling certain words aloud.
4. Using a troublesome word frequently.

47. Rules for Spelling. Many persons find rules useful. For them the following are included:

1. Monosyllables, and words accented on the last syllable, which end in a single consonant following a single vowel, double the final consonant before a suffix beginning with a vowel: as, *beg, beggar; regret, regretted.*

NOTE. In the derivative, if the accent falls on a different syllable, the rule does not apply: as, *refér, réference.*

2. Final *y* following a consonant changes to *i* before a suffix: as, *busy, business; library, libraries; spy, spies.*

EXCEPTIONS: 1. Before *ing* and *ish* the *y* is kept to avoid doubling the *i*: as, *carry, carrying; baby, babyish.*

2. *y* is not changed in derivatives of *wry, sky, shy, sly, spry.*

NOTE. Words ending in *y* following a vowel are regular, except *lay, laid; pay, paid; say, said; stay, stayed* or *staid.*

3. Words ending in an unaccented *e* drop the *e* before a suffix beginning with a vowel: as, *force, forcible; invite, invited; desire, desirable.*

EXCEPTIONS: 1. *Hoeing, mileage, shoeing, toeing.*

2. *Dyeing, singeing,* and *tingeing* keep the *e* to distinguish these words from *dying, singing,* and *tinging.*

3. Words ending in *ce* and *ge* keep the *e* before *able* and *ous* in order to retain the soft sound of *c* and *g*: as, *courage, courageous; peace, peaceable.*

4. Words ending in *ie* drop the *e* and change the *i* to *y* before adding *ing* (to avoid doubling the *i*): as, *die, dying; lie, lying; tie, tying.*

4. In words in which the diphthongs *ei* and *ie* are pronounced *e*, as in *he*, *c* is followed by *ei*, all other letters by *ie*: as, *ceiling, receive, piece, siege, niece. Seize, leisure,* and *weird* are exceptions.

EXERCISE

131. State the rule for spelling which, on the whole, you consider best worth remembering, and illustrate its use by three examples.

48. The Formation of Plurals. The plural of most nouns is formed by adding *s* to the singular. When, however, the sound of *s* makes an extra syllable, *es* is added: as, *lunch, lunches.*

EXCEPTIONS: 1. Nouns ending in *y* following a consonant change *y* to *i* and add *es*: as, *ally, allies; cry, cries.*

2. Nouns ending in *o* following a consonant generally add *es*: as, *potato, potatoes;* but the *s* alone is added to *piano, solo, halo,* and some others.

NOTE. These rules apply to the formation of the third person singular of the present indicative active of the verb: as, *read, reads; hush, hushes; carry, carries; veto, vetoes.*

3. There is no rule for the formation of such irregular plurals as teeth, mice, oxen, men, women, children, deer.

4. Certain nouns ending in *f* or *fe* — *beef, calf, elf, half, knife, leaf, life, loaf, self, sheaf, shelf, wife, wolf* — form the plural by changing *f* or *fe* into *ves*: as, *calves, knives, loaves*, etc.

EXERCISE

132. Make a list of the irregular plurals that you are likely to use. (See also sect. 69.)

49. Syllabication. It is difficult to give definite rules for syllabication, but it seems wise to offer certain suggestions and to point out a few possible errors.

1. The division of a word into syllables may be determined to some extent by its etymology; for example, prefixes and suffixes form natural separate syllables: as, *ex-tol, lov-ing.* The root of the word should be divided into such combinations of consonants and vowels as are easily and naturally pronounced together: as, *gon-do-la*, not *go-ndol-a.*

2. When there is a doubled consonant, the division usually comes between the two letters: as, *drop-ping, rub-bing.*

3. A word of one syllable should never be divided.

4. A syllable of one letter should never be separated from the rest of the word: as, *a-way.* If there is not room for the whole word at the end of a line, the word should be written on the next line.

5. Final *le* in words like *sample, little*, and *trifle* should be joined with the preceding consonant to form the last syllable: as, *fid-dle, mid-dle*, etc.

EXERCISES

133. Give the five suggestions for syllabication and be prepared to illustrate their use at the board. Arrange what you say in two parts: (1) how to divide words; (2) how not to divide words.

134. Write the following words, inserting hyphens between syllables. Be prepared to explain your division into syllables.

running	joined	singer	alike
insight	feeling	around	written
stifle	study	kindly	flighty

135. Separate each of the following words into syllables. If necessary, consult a dictionary.

infinite	ineffectual	to-morrow
secondary	postponement	gentleman
dancing	monstrosity	peculiar
daughter	trembling	precious

50. Prefixes and Suffixes. At best the spelling of an English vocabulary is a difficult task. Many words we must learn to spell by "main strength." So many of our terms, however, are made up of simple parts that if we know something about these parts, we shall spell more accurately and misuse words less frequently. In studying the make-up of words it will be helpful to remember that the root of a word is its simplest form. To this simple form a prefix (something placed *before*) or a suffix (something placed *after*), or both, may be added. Thus *rewritten* is made up of the three parts — root, prefix, suffix. *Write* is the root; *re*, the prefix; and *(t)en*, the suffix. It should be noted that the prefix modifies the meaning, and the suffix often determines the part of speech.

EXERCISES

136. The following words are divided to show prefixes and suffixes. Explain the difference in meaning between the simple forms and the lengthened ones.

Prefixes

un-just	il-legal	sub-marine	fore-tell
un-do	im-patient	trans-Atlantic	ante-room
mis-calculate	ir-regular	re-turn	pro-noun
in-active	dis-satisfied	out-run	ad-join

Suffixes

employ-er	need-ful	machin-ist	civil-ize
employ-ee	need-y	machin-ery	civil-ian
employ-ment	need-less	danger-ous	civil-ity
circul-ar	like-ness	final-ly	pli-able

137. Make a list of other words having prefixes and suffixes like the above.

138. Copy the following words, and by using as many different prefixes as possible with the same roots, add to the list. The root is set off from the prefix by a hyphen.

at-tract	re-flect	bi-sect	sus-tain	pro-ceed
im-pel	sup-press	in-scribe	im-port	pro-claim

139. Copy the following words, and by using as many different suffixes as possible with the same roots, add to the list. The root is separated from the suffix by a hyphen.

art-ist	coward	just-ify
toler-ate	reason	connect-ing
fool-ish	compar-ing	aud-ible

140. Make a list of words illustrating all suffixes used in conjugating verbs and in declining nouns and adjectives.

141. The following group of words shows how much can sometimes be done with one root by the help of prefixes and suffixes:

active	counteract	actively	enact
inactivity	reënact	activity	enactment

Similarly, see how many forms can be made from the roots of *credit, operate, right, equal, part, dentist.* Use the dictionary.

142. The following words suggest some of the contrasts in meaning made by the use of prefixes: *forenoon, afternoon; export, import; inlet, outlet; except, accept.* Mention others.

GENERAL EXERCISES

143. Make a list of all the words you have misspelled during the last month.

In preparing the list, look up in the dictionary every word about the spelling of which you have any doubt. *Each pupil should add to this list the correct form of every word he misspells during the year.*

144. Write out carefully ten times every one of the words which you have misspelled; write twenty times every word you have misspelled more than once.

145. (1) Look over all the writing you do before the next recitation, — whether it be a letter written at home or a school exercise in history, — to see whether your work includes any words which you do not know how to spell. Look up all such words and bring a list of them to the English recitation.

(2) Make a list of several common words used in connection with each of your studies.

146. Be prepared to spell, orally or in writing, any word in the first chapter of this book.

147. Write sentences containing the following words.

If you wish to exercise your ingenuity, perhaps you can combine the sentences of either I or II in a connected paragraph.

I		II	
yield	view	deceive	planning
siege	grieve	receive	descent
besiege	friend	perceive	referred
believe	fiend	respectively	occurred

I		II	
relieve	precede	respectfully	accelerate
till	proceed	describe	accede
until	seize	beginning	exceed

148. Be sure that you can spell all the words in the following lists, and use as many of them as you can conveniently in writing a theme on a subject suggested by one or more of them.

I	II	III
benefit	judgment	prophecy
chief	knight	prophesy
custom	night	rhythm
decision	led	sentence
different	literary	separate
disappear	loose	shepherd
disappoint	lose	surprise
exaggerate	noticeable	their
finally	possess	there
forfeit	prejudice	to
goddess	principal	too
grammar	principle	village
independent	privilege	villain
infinite	profession	writer
intellectual	promise	writing

IV	V	VI
Holmes	Tennyson	Carlyle
Coleridge	Lowell	Wordsworth
George Eliot	Burke	De Quincey
Irving	Jane Austen	Cooper
Goldsmith	Macaulay	Spenser
Shakespeare	Samuel Johnson	Chaucer
Addison	Hawthorne	Shelley
Steele	Burns	Thackeray

149. Write the names of all the characters in the book you are now reading in class.

150. Spelling Match. Be prepared to spell any word in this chapter up to this point. Include the list prepared under the preceding exercise.

51. Spelling and the Use of the Dictionary. In fixing the spelling of any word, one must be sure of the pronunciation and the meaning. The list given below may be used in a variety of ways (see, for example, pp. 78, 79); but it is suggested that it be studied in groups of ten words, and that the pupil be required to look up in the dictionary matters likely to prove of special service to him. A few of these are indicated; under the guidance of the teacher, he may learn to note others for himself.

Before doing this work the pupil must be familiar with the content of paragraph 1 on pages 239 and 240.

GROUP I.
1. Accommodate (*ad* + *commodare*, "to fit," "to help").
2. Accumulate (*ad* + *cumulare*, "to heap").
3. Achieve (*a* + *chieve*).
4. Acknowledgment (*ac-knowl-edg-ment*).
5. Advantageous (*ad-van-ta-geous*).
6. All right (contrast with *almost* and *already*).
7. Aggravate (*ad* + *gravare*, "to make heavy").
8. Arrange.
9. Among.
10. Athletics (*ath-let-ics*).

GROUP II. Derivation and accentuation of 11, 14, 15.

GROUP III. Derivation of 21, 24, 28, 30; syllabication of 30.

GROUP IV. Derivation of 31–36; syllabication of 31, 37.

GROUP V. Derivation of 41, 43, 46–48; syllabication of 41, 46, 47, 49. (For 42 see sect. 47, rule 1.)

GROUP VI. Derivation of 56, 58; syllabication of 55; accentuation of 59.

GROUP VII. Derivation of 65, 67–69; syllabication of 66; preferred spelling of 62, 63, 65. (For 61 see sect. 75.)

GROUP VIII. Derivation of 71, 72, 74–76; syllabication of 76, 77. (For 80 see 61.)

GROUP IX. Syllabication of 81, 85–89, 90; accentuation of 85.

GROUP X. Derivation of 92–94, 97–99. (For 100 see 61.)

GROUP XI. Derivation of 101; syllabication of 104, 105. (For 108 see sect. 47, rule 3, exception 3.)

GROUP XII. Derivation of 117, 118; accentuation of 115, 116. (For 116 see sect. 47, rule 1.)

GROUP XIII. Derivation of 121, 122, 126, 130; another spelling of 129.

GROUP XIV. Derivation and syllabication of 135, 136. (For 133 see sect. 47, rule 3, exception 3.)

GROUP XV. Derivation of 146; syllabication of 148. (For 143 see 61 and contrast 149 with 19.)

I. 1. accommodate
2. accumulate
3. achieve
4. acknowledgment
5. advantageous
6. all right
7. aggravate
8. arrange
9. among
10. athletics

II. 11. auxiliary
12. balance
13. battalion
14. benefited
15. business
16. calendar
17. ceiling
18. changeable
19. column
20. committee

III. 21. competitive
22. conceit
23. confectionery
24. consistent
25. council
26. counterfeit
27. defendant
28. despair
29. development
30. dilapidated

IV. 31. dissatisfaction
32. divisible
33. dormitory
34. eccentric
35. eighth
36. eligible
37. embarrassment
38. emigrate
39. enthusiasm
40. envelope

V. 41. equally
42. equipped
43. etc. (et cetera)
44. exceed
45. excel
46. excellence
47. extraordinary
48. fascinate
49. February
50. field

VI. 51. forcible
52. foreign
53. forty
54. gayly
55. grandeur
56. grievance

57. grievous
58. handkerchief
59. harass
60. height

VII. 61. hers
62. honorable
63. honorary
64. huge
65. humorous
66. hygiene
67. illegible
68. imagine
69. immovable
70. improbable

VIII. 71. indispensable
72. inseparable
73. insistence
74. intelligible
75. interrogation
76. irrelevant
77. irresistible
78. irrigate
79. isthmus
80. its

IX. 81. laboratory
82. legible
83. leisure
84. luscious
85. maintenance
86. manufacture
87. maritime
88. mercenary
89. miniature
90. miscellaneous

X. 91. mischief
92. mountainous
93. necessary
94. neither
95. niece
96. ninetieth
97. obliging
98. occasion
99. o'clock
100. one's

XI. 101. opportunity
102. original
103. ours
104. parallel
105. parliament
106. partner
107. passable
108. peaceable
109. penitentiary
110. persuade
111. perseverance
112. phenomenon

XII. 113. piece
114. plaintiff
115. preferable
116. preferred
117. prejudice
118. preparation
119. professor
120. proficient

XIII. 121. promissory
122. pronunciation
123. pursue
124. really
125. receipt
126. recommend
127. relief
128. reservoir
129. rhyme
130. salary

XIV. 131. scythe
132. secede
133. serviceable
134. shield
135. similar
136. sophomore

137. souvenir
138. sovereign
139. stationary
140. stationery
XV. 141. succeed
142. thief
143. theirs
144. totally
145. truly
146. twelfth
147. vengeance
148. vocabulary
149. volume
150. whether

EXERCISE

151. Spelling Match. Be prepared to spell by syllables any word in the foregoing list.

52. The Use of Capitals. In connection with spelling we must pay careful attention to the use of capitals. Capitalization is a great help to us in giving prominence to words and in making our meaning clear. The following rules are the most important:

I. *Capitalize the pronoun I and the interjection O.*

II. *Begin with a capital every independent sentence, every line of poetry, and every direct quotation formally introduced.*

III. *Capitalize the names of Deity, such as God, the Father, the Almighty.*

IV. *Capitalize the names of the months, the days of the week, and any word which is used to give special significance to a particular thing.*

Denver, the Missouri River, Mount Washington, the Melrose High School, the National Biscuit Company, Patriot's Day, the Declaration of Independence, the Reformation, the Renaissance, the American Revolution, the Ware Grammar School.

NOTE. We must include adjectives formed from proper names, such as *English* and *German*, unless the adjectives are used merely to express a quality, as in the case of *stoical* and *quixotic*.

V. *Capitalize nouns and adjectives in titles of newspapers, essays, and books.*

"The Rime of the Ancient Mariner," "Young People and Old Pictures."

VI. *Capitalize titles of honor or office, when used with the name of a particular person.*

The President of the United States, Governor Bradford, Mayor Brown, Captain James.

VII. *Capitalize personified terms, if by so doing you will make the meaning clearer.*

Haste thee, Nymph, and bring with thee
Jest, and youthful Jollity,
Quips and Cranks and wanton Wiles,
Nods and Becks and wreathèd Smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek;
Sport that wrinkled Care derides,
And Laughter holding both his sides.

EXERCISES

152. Write a sentence in which you name every month in the year, all the days of the week, and the seasons. (Remember that the names of the seasons do not begin with capitals.)

153. Write a sentence in which you mention all the schools you have ever attended.

154. Give in class a complex sentence in which you mention an advanced school that you think you may like to enter in the future, and a firm for whom you may wish to work.

155. Explain the use of the capitals in these sentences:

The North and the South are trying to understand each other. When I lived in the West, I had a study that faced the west.

156. Copy from some section of this book (1) four lines of poetry, and (2) four direct quotations, at least two of which are introduced formally.

157. Write a sentence in which you mention all your studies. (Why should *algebra* begin with a small letter and *English* with a capital?)

158. Make a list of five proper adjectives.

159. Write the titles "mayor," "king," "president," and "governor," in connection with names of persons.

160. Write a letter to a publishing house, asking to have sent you the prices of four books, which you may wish to purchase. (Consult Chap. VIII and follow the directions given there for the arrangement and form of your letter.)

161. (1) In a paragraph give your opinion of a newspaper with which you are familiar.

(2) In a short talk give your opinion of the magazine which you know best.

162. Spelling Match. Be prepared to spell any word in this chapter.

CHAPTER VIII

LETTER WRITING

We naturally wish to become skillful in the kind of writing that has a practical value. A matter of such general interest and great importance that every one should be impatient to master it, is letter writing.

It is a form of recreation for some persons, after a hard day's work, to write a letter to a friend. It appeals to them as an investment, for it promises an entertaining reply. Now this corresponding is a recreation in so far as we write without restraint. If a friend is interested in whatever interests us, we let our pen run freely; we give expression to what is uppermost in our minds. If some of the attempts to make our meaning clear are bungling, we know he will try to understand us. At the same time, the finer the friendship the more it prizes courtesy, and we must not expect any one to solve puzzles that are due to our indifference or laziness. From our own point of view, too, we cannot afford, even in the most familiar letters, to lapse into uncouth, slovenly ways, any more than in conversation we can afford to descend to vulgar expressions.

53. Letter Writing as a Form of Training. It is only to the two or three friends with whom we "think aloud," that we write with perfect freedom. Most of our correspondence must be limited; and the limitations make it, as a form of training, most valuable. We generally have a

definite object in writing — a particular errand to put on paper. There is one thing which a business man wishes us to tell him; he cannot stop to read anything else. Our writing must have unity and brevity. Our success, therefore, often depends largely on our ability to understand the wishes of the person whom we are addressing.

At another time we have a favor to ask. Again we study our man. He may be easy to antagonize. We must at any rate expect him to be busy; we have no right to waste his time. Hence the need of making him understand us readily and fully — of expressing ourselves so clearly that he may not misunderstand us.

There is an advantage in having to interest only one man. Our problem seems much more specific when we have a definite explanation to make to a definite reader. We can easily see, however, that when we have learned to satisfy one man, we have learned to satisfy many others. Whereas a talk to nobody in particular may interest nobody, a speaker who talks to one man in his audience may give most of his audience the impression that he is talking to each one of them. It was said of the late Dr. Babcock, pastor of the famous old Brick Church in New York, that " there is the feeling during his preaching that Dr. Babcock has you individually by the arm and is talking to you earnestly, quietly, and impressively."

54. The Paper. With the numerous kinds and sizes of paper at our disposal in these days, we have no excuse for not choosing paper suited to our various needs. White unruled paper is always in good taste for all forms of correspondence. Four-page paper looks better for letters of friendship than the two-page form used in business.

Naturally we should try to adapt the size to the length of communication, with a view to making the letter pleasing in appearance and easy to read. Little thought is necessary to decide whether to use ordinary business paper, some eight inches by ten in size, or note paper, for inviting a friend to lunch.

Business correspondence should be written on one side of the paper only.

55. The Beginning of a Letter. In beginning a letter we should consider (1) the heading, (2) the address, and (3) the salutation. Study the following illustrations:

I.

36 Allen Street,
Cambridge, Mass.,
May 1, 1911.

Messrs. Horn & Company,
52 Bond Street, Portland, Me.
Dear Sirs:

II.

10 Bond Street,
Nashua, N.H.,
February 5, 1912.

Miss Olivia E. Long,
Stratham, N.H.
Dear Madam:

III.

Center Lovell,
Oxford Co., Me.,
March 6, 1910.

Mrs. James E. Williams,
Pinehurst, N.C.
Dear Madam:

The Heading. As these illustrations show, the heading includes the writer's address and the date. None of the details given above should ever be omitted unless the

writer is sure they are so well known as to be unnecessary. In illustration III, in the case of the village of Center Lovell, the name of the county is useful.

The heading is usually placed an inch or more from the top of the page and near the right-hand corner. The first line should begin far enough to the left to allow each succeeding line to be indented a little.

Such words as *street* and *avenue* and the names of the months may be abbreviated, but the year should always be written in full, as 1906, not '06.

The Address. In business letters the address of the person to whom the correspondence is sent should begin on the line below the date, and near the left edge of the paper. As in the heading, the second line should be indented a little under the first line. Sometimes the address is placed at the close of the letter, but it is more convenient to have it precede the letter. Naturally, many informal letters do not require the address.

The Salutation. Just below the address, when there is one, comes the salutation. If there is no address, the salutation takes its place. A writer should choose a form of salutation in harmony with the relations existing between him and his correspondent. He should make his choice with care. The following salutations are used in formal business letters:

Dear Sir: *or* My dear Sir:
Dear Madam: *or* My dear Madam (applies to a married or to an unmarried woman):
Dear Sirs: *or* Gentlemen:

NOTE. Too formal for common use, but suitable for persons of note, — for example, officials in high position, — are *Sir:* and *Madam:*

In informal letters we write:

Dear Mr. Browne: *or* My dear Mr. Browne:
Dear Miss Davis: *or* My dear Miss Davis:

or, with more informality, we use the comma instead of the colon:

Dear Mr. Browne, *or* My dear Mr. Browne,
Dear Miss Davis, *or* My dear Miss Davis,

or, most informally,

Dear Father,	My dear Cousin,
Dear Fred,	My dear Brother,
Dear Alice,	My dear Annie,

Although the punctuation of the salutation varies a good deal, it is a safe rule to use the comma as the informal, and the colon as the formal, mark of punctuation.

56. The Body of the Letter. The main part of the letter, or the body, should begin on the line below the salutation. The following arrangement is a good one:

Bucksport, Maine,
July 15, 1904.

Messrs. Thomas Y. Crowell & Co.,
46 East 14th St.,
New York City.

Dear Sirs:

Kindly mail me a copy of "Self-Cultivation in English," by Professor George H. Palmer. I inclose thirty-five cents in stamps.

Very truly yours,
Wendell R. Barrow.

If it is true that "there is nothing in which the character of the superior man or woman expresses itself more than in letter writing," we should be at our best when we write letters. We should remember that we can never tell who

may read our letters, or how long they may be preserved. Apologies in letters are tedious if not exasperating. These we may avoid in two ways: by replying to letters promptly, and by making our replies as good as we possibly can. A business letter should be answered at once. If we feel hurried, let us save time by using few words, not by writing rapidly. A letter should be easily legible. An attractive manuscript is a good beginning of the courtesy that is indispensable in correspondence.

A letter, like a talk, may be one composition or it may consist of several compositions. If it deals with one subject only, it should, like any other composition, have an orderly arrangement of thought and grow in interest to the end. If, like most conversations, it consists of several compositions, the writer should attend to each of them in turn; it is also desirable that such a letter should grow in interest. In all letters there is need of careful paragraphing.

Every letter, too, should have an appropriate beginning and an appropriate ending. The writer who thinks for himself does not need to begin a letter exactly as some one else has begun one; and the writer who wishes to do finished work will not stop awkwardly or abruptly with the announcement that "the dinner bell has rung." Such writers will avoid these expressions:

1. I take my pen in hand to inform you. 2. I thought I would drop you a line. 3. It is late, so I must close. 4. Yours received and in reply will say.

57. The Conclusion of a Letter. In the conclusion of a letter there are the complimentary close and the signature.

The *complimentary close*, like the salutation, should be in

harmony with the relations existing between the writer and his correspondent.

The most common business forms are:

Yours truly, *or* Truly yours,
Yours very truly, *or* Very truly yours.

A form especially appropriate in addressing an honorable body, or a person older than the writer, though used also as a regular business form, is:

Yours respectfully, *or* Respectfully yours.

Specimens of forms which serve as appropriate endings for letters of friendship, and sometimes for letters of business, are:

Sincerely yours, Faithfully yours, Cordially yours, Fraternally yours, or Yours sincerely, Yours faithfully, etc.

As the letter in section 56 shows, the place for the complimentary close is on the line below the last words of the body of the letter. It should be noted, too, that in the forms given above, the first word only begins with a capital, and the last word is followed by a comma.

The *signature* goes on the line below the complimentary close, and a little to the right. It should give the reader all the information he needs for making a suitable reply. As a rule it is well to write the first name in full. A stranger may be puzzled to know whether *J. D. Brown* is a man or a woman; whereas he could tell at a glance if it were *Jennie D. Brown* or *John D. Brown*. In writing to a stranger, a woman should sign her name in one of the following ways:

1. Emma L. Brown
(Mrs. James A. Brown)
2. (Miss) Sarah E. Lathrop
3. S. E. Lathrop
(Miss Sarah E. Lathrop,
Macon, Ga.)
4. (Mrs.) Mary W. Bliss

EXERCISES

163. Write a subscription for *The Youth's Companion.*

Exchange papers and, as examiner, give especial attention to the arrangement of the letter.

164. Give headings, salutations, and conclusions that you might use in writing to (1) a teacher; (2) a physician; (3) an intimate friend; (4) the city council; (5) the chairman of the board of selectmen; (6) the mayor; (7) the superintendent of schools; (8) a member of your family; (9) an unmarried woman whom you have not met; (10) an unmarried woman whom you know slightly; (11) a man much older than yourself.

NOTE. In addressing important officials like the mayor or the governor, there is no prescribed form of salutation. It is only necessary to show due respect and formality. For example, one way of addressing a mayor is:

Honorable William A. Bent,
Sir:

To His Honor,
The Mayor of San Francisco.

58. The Folding of a Letter. A letter should be folded with the first page inside.

If the paper is of the ordinary business-letter size, fold it first from the bottom nearly to the top. Then make a fold from right to left a little narrower than the width of the envelope, and finally make a third fold from left to right. The letter is now ready to go into the envelope.

EXERCISES

165. Answer for Messrs. T. Y. Crowell & Co., the letter from Mr. Barrow (p. 90). Fold your letter.

166. In class, criticize in writing the letter you have written, using these headings: (1) the appearance of the letter, including the kind of paper used and the size; (2) the beginning, including the heading, the address, and the salutation; (3) the body — whether it is a complete answer to the request; (4) the conclusion, including the complimentary close and the signature; (5) the folding.

59. The Direction of the Envelope. It is customary to arrange the name and address of the person to whom the letter is written in three or four lines. The name is written across the middle of the envelope, and so placed as to leave about the same amount of space on each side. If the envelope is long, there should be more space on the left of the name than on the right. As in the case of the heading, each line begins a little to the right of the one above it.

Note carefully the content, the arrangement, and the punctuation of the following envelope addresses:

I.

Mr. William H. Roberts
10 Perry Street
Toledo, Ohio

II.

Dr. Samuel West
Farmville
North Carolina
Care of Mr. T. H. Taft

III.

Messrs. R. H. Brown & Co.
512 Bonding St.
New York City

The punctuation marks are of no value unless they mark abbreviations or separate words. Does not their omission

add to the attractiveness of the envelope? The following suggestions should be given careful consideration:

1. Either *Mr.*, which precedes the name, or *Esq.*, which follows the name, is used in addressing men. These abbreviations (from *Mister* and *Esquire*) are titles of respect only. Some reserve *Esq.* for lawyers, for whom it is always appropriate; some, for men who have achieved distinction. Others use it freely instead of *Mr.* Both titles should never be used with the same name.

2. It is not in good taste to use the husband's title in addressing the wife, as *Mrs. Dr. Davis.*

3. Address the principal of a school as *Walter A. Davis, Esq., Principal of the Central High School.* In addressing a professor, write *Professor William H. White. Prin.* and *Prof.* are unattractive abbreviations.

4. Instead of *Reverend Dr. John B. Luce*, write *The Reverend John B. Luce, D.D.*

5. *Honorable* is a title given to persons "who hold or have held any considerable office under the national or State government, particularly to members and ex-members of Congress and of State legislatures, to judges, justices, and some other judicial officers, as well as to certain executive officers," [1] — as mayors.

EXERCISE

167. On slips of paper cut three and one half inches by six, four by nine, or four by five, write suitable envelope addresses to the following persons and firms. Choose in each instance the size which you consider the most appropriate.

[1] The Century Dictionary.

1. One of your teachers. 2. A well-known business house in your town. 3. The wife of a physician, whose box number is 1526. 4. A doctor of divinity. 5. A lawyer (the inclosure to be a legal document). 6. A member of Congress. 7. A prominent firm in a neighboring city. 8. A farmer who lives in a rural free-delivery district.

60. Suggestions. 1. A good letter shows clearly where, when, to whom, and by whom it was written.

2. A careful letter writer keeps in mind his relations with the person to whom he writes.

3. Abbreviations are in general to be avoided. The men who do the most business usually find time to spell the full word. " Y'rs rec'd " and " Resp'y " are unnecessary.

4. The order of the pages should be perfectly clear to the reader.

5. When delivered by a friend, a note should not be sealed unless the bearer chooses to seal it. On the envelope inclosing such a note we write:

Mr. James A. Wilbur
Kindness of Mr. Howard

6. It is a good rule to inclose a stamp whenever you ask a favor which calls for the use of one.

7. It is wise to write your name and address in the upper left-hand corner of an envelope which incloses a letter of special importance.

8. Such a little thing as placing the stamp in the upper right-hand corner, right side up, adds to the attractiveness of the envelope.

61. Business Letters. Having mastered the forms, the writer of a business letter should take pains to be (1) clear and (2) concise. He should tell the busy man whom he is

addressing precisely what that man needs to know and nothing more.

The reply to a business letter should be prompt and definite.

Examine carefully the following business letters.

I

190 Bowdoin Street,
Worcester, Mass.,
August 16, 1905.

The Outlook Company,
287 Fourth Avenue,
New York City.

Gentlemen:

Inclosed you will find a money order for three dollars, for which please send *The Outlook* to my address during the coming year.

Yours truly,
Walter H. Bigelow.

II

11 Boylston Street,
Boston, Mass.,
May 19, 1912.

Mr. Howard A. Edmands,
Pembroke, Mass.

Dear Sir:

I have seen your "Summer Camp for Boys" advertised in the *Atlantic*, and shall be interested to know more about it. Kindly send me any printed matter that you have, and give additional information, if necessary, on the following points:

1. Is the number of boys limited? If so, what is the limit?
2. Is there a resident physician or nurse at the Camp?
3. What is the character of the meals served?
4. How much extra money should a boy have for spending purposes?

I should like to have at least two references from business men in this vicinity.

Yours very truly,
George H. Hilman.

III

Oakdale, Mass.,
May 19, 1912.

Messrs. Mayfield, Jones and Co.,
Springfield, Mass.

Gentlemen:

I wish to purchase material for a graduation dress — something durable and inexpensive. I am not sure that you do a mail-order business, but if you do, will you kindly send me samples of pure white and cream white wash dress goods which would be suitable for the purpose mentioned? I do not care to pay more than seventy-five cents a yard.

Very truly yours,
Mary J. Green.

IV

BATES AND ELLIS, ATTORNEYS-AT-LAW
14 Essex St., Wilkesbarre, Penn.

September 9, 1912.

Mr. E. H. Stratton,
Springville, Penn.

Dear Mr. Stratton: [1]

This letter is to introduce to you an acquaintance of mine, James Edgerton, who is about to enter the Springville Academy. He finds it necessary to work his way, and is anxious to secure a part-time office position. If you can put him in touch with any such opportunity, you will be helping a most deserving boy. Both Mr. Ellis and I shall appreciate anything you can do for him.

Very truly yours,
Elmer Bates.

V

3 Summer St.,
Springfield, Ohio,
June 1, 1912.

Mr. Henry L. Avery,
Springfield, Ohio.

Dear Sir:

I have been told that you sometimes employ extra assistants in your mailing department during the summer months. If you

[1] This salutation is a little less formal than the others in this section.

expect to hire additional help the coming season, I should like to be considered for such a position. School will close June 15, and I could begin work June 18, if necessary.

I am sixteen years old, and a junior in the high school. I should try hard to become an efficient worker, although I have had no experience in the kind of addressing that is required in your office.

I know that our principal, Mr. Charles Eldredge, would be pleased to write you in my behalf, but on account of his illness I should prefer to have you consult my English teacher, Miss Margaret Willey, if you wish a reference.

Respectfully yours,
Mary K. Burns.

VI

3 Mary St.,
Lebanon, N.Y.,
August 19, 1912.

Miss H. S. Moore,
14 Intervale St.,
Albany, N.Y.

Dear Madam:

Will you kindly send me by an early mail six yards of cream-white chiffon, suitable for automobile veiling? Charge to my regular account.

Very truly yours,
(Mrs.) Helen A. Montgomery.

EXERCISES

168. Write one of your teachers a letter requesting him to recommend you for a position you would like to fill. Tell him as definitely as possible what your work will be, give him the name and address of the firm or man to whom he is to write, and show that you will appreciate any favor he can do for you.

As a way of closing such a letter, which of the two forms that follow do you prefer? Which is the more modest and unassuming?

1. Thanking you in advance for your favor, I am
Yours respectfully,
A. B. Brown.

2. Hoping that I am not asking too much of you, I am
Yours respectfully,
A. B. Brown.

169. (1) *Apply for a situation.* First get the correct name and address of the person or persons to whom you are to write. Tell why you are applying, mention any experience or training which would tend to make your services of value, and give the name and address of some one who may be asked about your character and ability. Read your letter aloud slowly and cut out all unnecessary words.

(2) *Answer your letter.* You will now have a good opportunity to test the clearness and completeness of the application.

170. Write an order for six kinds of groceries. Give a line to each kind, thus:

1 lb. Mocha Coffee
1 gal. Molasses

171. Write a business letter from dictation.

NOTE. This letter is to be dictated by one of the pupils. The teacher will furnish the subject at the time. The pupil is to have no opportunity for preparation. For example, the teacher might say, "You may order one hundred copies of the algebra you are studying," and the pupil would be expected to dictate to the class a letter with all the necessary information about title, edition, etc.

172. The following is what is called a promissory note. Write a letter to a business man from whom you have borrowed a small sum of money, inclosing a properly written promissory note.

Albany, N.Y., September 4, 1912.

$125.00

Three months after date, I promise to pay Benjamin Parker one hundred twenty-five dollars, with interest at six per cent. Value received.

Mary Edwards.

173. Write a letter acknowledging a check for twenty dollars and inclose a receipt properly made out. See the following forms:

I

Boston, Mass., June 4, 1912.

$100.50

Received of Henry S. Willey one hundred dollars and fifty cents on account.

George A. Henley.

II

Portland, Maine, April 16, 1912.

$75.00

Received of Herbert Rice seventy-five dollars in full of all demands to date.

Helen C. Forbes.

174. Does the writer of the following letter give the real estate firm enough information? If not, supply whatever is needed. Then answer the letter for Messrs. Brown & Thompson. Thank Mr. Rand for the favor and write briefly about two houses which you think will suit him. Assure him that you will be glad to show him these houses, and others that may interest him, at his convenience. Call attention to the fact that there is considerable demand for such houses.

132 Ward St.,
Chicago, Illinois,
July 2, 1912.

Messrs. Brown & Thompson,
9 Main St.,
Cambridge, Mass.

Dear Sirs:

During the next four years, while my daughter is to study at Radcliffe, I shall wish to live in Cambridge. My family will need a house with five chambers, — four of which must be roomy, — a good bathroom, and convenient kitchen and pantry arrangements. I prefer a location within half a mile of the college and shall insist on

settling in a quiet community. The house must be ready for us by September 1. If you know of any houses that would be likely to suit us, please send me word at your earliest convenience, giving the lowest prices for which they may be rented by the year or leased for four years.

Yours truly,
A. K. Rand.

175. Write a letter in answer to the following advertisement, giving the necessary information about yourself and asking for further particulars about the position:

WANTED. An enterprising young person about sixteen years old, as assistant in the office of a manufacturing house. Good salary to right person. A. J. B.

176. Rewrite the following unsatisfactory letter, improving it in every way possible. Notice, in particular, the italicized words.

2 Berkeley Street,
Atlanta, Ga.,
Oct. 17, 1912.

Mr. Ashley W. Crowell, *Architect*,
212 Milk Street,
Boston, Mass.

Dear Sir:

We have noticed in the "Architects' Journal" for September the description of the house recently built in Montrose. We shall be *very pleased* if you will *kindly* give us some idea as to the cost of the *same*, as we contemplate building several houses somewhat similar in this district.

Thanking you in anticipation, we remain

Yours very truly,
The J. G. Brown Co.

62. Letters of Friendship and Courtesy. We have access to many friendly letters that are interesting and inspiring. Some of the best have been written by Eugene Field, Scott, Lowell, Cowper, Thackeray, Thomas Jefferson,

Washington Irving, Longfellow, Thoreau, Cromwell, and Gray. Let us study a few of them in order that we may, if possible, discover in each case the writer's secret, — find out how he succeeded in making his letter attractive.

The first letter that we shall examine was written by Stevenson, in reply to a boy who had asked him for his autograph. Point out whatever pleases you in the answer.[1]

Vailima, Upolu, Samoa,
November 28, 1891.

Dear Sir, — Your obliging communication is to hand. I am glad to find that you have read some of my books, and to see that you spell my name right. This is a point (for some reason) of great difficulty; and I believe that a gentleman who can spell Stevenson with a *v* at sixteen should have a show for the Presidency before fifty. By that time

"I, nearer to the wayside inn,"

predict that you will have outgrown your taste for autographs, but perhaps your son may have inherited the collection, and on the morning of the great day will recall my prophecy to your mind. And in the papers of 1921 (say) this letter may arouse a smile.

Whatever you do, read something else besides novels and newspapers; the first are good enough when they are good; the second, at their best, are worth nothing. Read great books of literature and history; try to understand the Roman Empire and the Middle Ages; be sure you do not understand when you dislike them; condemnation is non-comprehension. And if you know something of these two periods, you will know a little more about to-day, and may be a good President.

I send you my best wishes, and am yours,

Robert Louis Stevenson.

Author of a vast quantity of little books.

[1] From "The Letters of Robert Louis Stevenson," Vol. II, by permission of Charles Scribner's Sons.

Our friends prize highly the letters into which we put much of ourselves. In each of the two following letters what does the writer tell of his character?

PHILLIPS BROOKS TO HIS NIECE [1]

Munich, September 2, 1883.

Dear Gertie, — When I came away, the first man that wrote me a letter only two days after the Servia had steamed out of New York bay was *you*. And now that I am coming home, the last letter which I write from the Old World to any man in America shall be to *you*. For I want to tell you myself that I shall see you on September 22. I suppose you will not be quite able to run over to the wharf at East Boston when the Cephalonia gets in, but I shall come up to see you just as soon as the customhouse people let me out of prison, after I have paid the duties upon all the heaps of presents I have got for you!

Wasn't it good that the baths at Sharon helped you so much? I was at a place the other day where the people take baths for rheumatism. It is called Bad Gastein, but it isn't bad at all; it is very good. It is away back in the hills, and there is a tremendous waterfall, which runs right through the house, and keeps up such a racket you can't get any sleep. But that does no great harm, because you have to take your bath so early that, if it were not for the waterfall in the next room, you would sleep over and never get any bath at all, and so some time you might have the rheumatism all your life. I didn't have any rheumatism, so I went and took a bath for yours, and I rather think that is what made you feel so much better. You thought it was the baths you were taking at Sharon, but it was really the bath I was taking at Bad Gastein!

I wonder how soon you will come and see me when I get back. Everybody here eats his breakfast, and luncheon, and dinner out-doors. I like it, and think I shall do so myself when I get home; so when you come to breakfast, we will have our table out on the grass plot in Newbury Street, and Katie shall bring us our beefsteak there.

[1] Phillips Brooks, "Letters of Travel."

Will it not make the children stare as they go by to school? We'll toss the crumbs to them and the robins. But you must hurry and get well, or we cannot do all this. My love to Agnes and Tood.

Your affectionate uncle, P.

FROM EDWARD FITZGERALD

Geldestone Hall,
September 9 [1834].

Dear Allen,

. . . [Your letter] has indeed been a long time coming, but it is all the more delicious. Perhaps you can't imagine how wistfully I have looked for it; how, after a walk, my eyes have turned to the table, on coming into the room, to see it. Sometimes I have been tempted to be angry with you; but then I have thought that I was sure you would come a hundred miles to serve me, though you were too lazy to sit down to a letter. I suppose that people who are engaged in serious ways of life, and are of well-filled minds, don't think much about the interchange of letters with any anxiety; but I am an idle fellow, of a very ladylike turn of sentiment, and my friendships are more like loves, I think. . . .

Farewell, my dearest fellow; you have made me very happy to hear from you, and to know that all is so well with you. Believe me to be your ever affectionate friend,

E. Fitzgerald.

There are times when a few words of sympathy are more welcome than anything else we can send a friend. If we are to help a friend bear grief, we must first understand his suffering partly, if not wholly. Then, in our expression of sympathy, instead of making him feel worse, we should try to call his attention to some one thing which will give him real comfort.

What can we learn from the following letter of Abraham Lincoln? To what extent did he seem to understand the mother's grief? To what extent did he probably

comfort her? What words seem to you particularly well chosen?

Executive Mansion,[1]
Washington, November 21, 1864.

Mrs. Bixby,
Boston, Massachusetts.

Dear Madam:

I have been shown in the files of the War Department a statement of the Adjutant-General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any words of mine which should attempt to beguile you from the grief of a loss so overwhelming. But I cannot refrain from tendering to you the consolation that may be found in the thanks of the Republic they died to save. I pray that our heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Yours very sincerely and respectfully,
Abraham Lincoln.

EXERCISES

177. Write a letter to a friend whom you are not likely to see for a long time. Try to be as entertaining as "Gail Hamilton" was in this portion of a letter of hers to Whittier:

You don't want me to write you a letter, I know, but I will, and you cannot help yourself. . . .

Why don't you come and help me kill caterpillars? There are eighty-five thousand millions on our trees. I burn them up first, then I bathe them in kerosene oil, and then I wash it off in soapsuds. I think they rather like it. How they cuddle up together, don't they? But they are nasty little beasts — that's all you can say about it; and there's a man and a boy coming, who are going to exterminate them, horse, foot, and dragoons. We have fourteen

[1] From "The Complete Works of Abraham Lincoln," Vol. II, by permission of The Century Co.

chickens that we have taken "to halves." I don't mean that we split them open every morning, but we are going to nurse and nourish them all summer and own one half of the whole number in fee simple. Behold, says the Shepherd of Salisbury Plain, the shifts which honest poverty will make rather than beg or steal! Besides, we have eight little chickens of our own — all born, and ever so many more that are going to be, if Fate and the other hens do not nip them in the shell. Hitherto Destiny has set her face against them. Their mother has been in a state of constant trepidation. I put fifteen eggs under her, and the number has gradually risen to twenty-three! I should not care if they would all turn into chickens, but that nest has been the scene of so many sharp conflicts that I fear the poor little yolks have not had peace enough to enable them to shape themselves into fuss and feathers. But I am going to keep Mother Hen on it until all hope is abandoned, and we shall see what we shall see. . . .

I suspect by this time you are pretty tired, but I am not half done yet. Anybody that is as wise as I am knows what a relief it is to sit down sometimes and be silly.

178. Write a letter of congratulation.

179. (1) Write a friend about an interesting book you are reading. Tell him enough to excite his interest without satisfying his curiosity. *Or* (2) in a letter to a friend write all you have learned from this chapter about letters of friendship.

180. In a letter to the principal of the school, tell what you have accomplished so far this year in each of your studies. Pay attention to (*a*) paragraphing, (*b*) sentence structure, (*c*) punctuation. Use correspondence paper and inclose your letter in a properly directed envelope.

181. (1) Write for a letter of introduction to a man whom you wish to meet on business; answer your letter. *Or* (2) write a letter of introduction. Your friend —— is to be in ——, a distant city, for a fortnight, and you wish her to meet a friend of yours in that city. Answer your letter.

182. (1) To a cousin whom you have never seen, write a faithful account of the town or city in which you live. Give a paragraph to each of the following subjects: location, industries, educational opportunities, character of the inhabitants. *Or* (2) write a friend who runs a bookstore, telling him whether you think there is a good opening for him in your town or city, or in some town near by. He will be interested in much of the matter in the letter you have just written, and in addition will wish to know about the healthfulness of the city, the value of property, rents, taxes, the cost of living, railroad facilities, the growth of the city, and the opportunity to build up the book trade.

63. Formal Notes. A note that is written in the third person is called a formal note. An invitation sent out by a school, a class in the school, a club, or any group of persons is likely to be in the third person; and we must remember to answer it in the third person.

Consider every detail of the forms given below; for example, the writing of the full word instead of using a figure.

1. Mr. and Mrs. William Walker request the pleasure of Mr. Henry Green's company at dinner on Thursday evening, May the third, at seven o'clock.

1017 Avon Street,
April twenty-seventh.

2. Mr. Green accepts with pleasure Mr. and Mrs. William Walker's kind invitation to dinner on Thursday evening, May the third, at seven o'clock.

5 Williams Street,
April twenty-eighth.

3. Mr. Green regrets that he cannot accept Mr. and Mrs. William Walker's kind invitation to dinner on Thursday evening, May the third.

5 Williams Street,
April twenty-eighth.

4. The Class of Nineteen Hundred and Twelve
Bristol Conservatory of Music
requests the honor of your presence at the
Commencement Exercises
Wednesday, June the twentieth
at two o'clock
Tremont Temple
Bristol

5. Mr. William H. Brown accepts with pleasure the kind invitation of the Class of Nineteen Hundred and Twelve, Bristol Conservatory of Music, to attend the Commencement Exercises, Wednesday, June the twentieth, at two o'clock, in Tremont Temple.

You will find there is a reason for every bit of information given in both invitations and replies. Why is it desirable in 3 to repeat the words *dinner*, *Thursday evening*, *May the third*, and *seven o'clock?* In answering this question, take the point of view of the hostess.

Do not say, "A previous engagement *will* prevent." One accepts or sends regrets at the time of writing.

Your is used in 4 for the reason that it would cost too much to engrave the name of each person on his invitation.

EXERCISES

183. Write a formal invitation to an entertainment.

184. Accept the invitation orally.

185. Decline it in writing.

64. Informal Notes. Most of us seldom have occasion to write a note in the third person. We prefer to write informal notes — those in which we use the first person. Then instead of sending the message in a ready-made form, each one can express himself in his own way; he can be himself. For example:

Dear Miss Hall,

Mother and I are hoping that you can spend Thursday evening with us. Of course we shall expect you to dinner. You have not forgotten that our dinner hour is half past six?

Cordially yours,
Ella W. Parker.

25 Gray Street, Dorchester,
Tuesday, November fifth.

EXERCISES

186. Accept the invitation in writing; decline it.

187. What characteristics of the writer come out in the following invitation? How many indications are there that she wished her guests to come and to come with the utmost ease? Consider the note addressed to you, and write a reply.

My dear Mr. Brown,

We should be happy to have you and your brother come down next Wednesday and stay with us over Sunday. A train that leaves Boston at three o'clock in the afternoon reaches Providence about four and gives ample time to take the train for Woodville in the same station at twenty minutes past four. Woodville is the terminus of the road, and our cottage is close to the station.

The best way is to buy a five-trip ticket to Providence, — we can easily take the extra ticket, — then a round-trip ticket from Providence to Woodville. You will need your tennis racquets, and the bicycles will not come amiss. We have at least one extra bathing suit. . . . You may be sure of a hearty welcome.

Very sincerely yours,
Mary Davis Leighton.

Woodville, Rhode Island,
July fifteenth.

188. Invite your teacher to dine with you and spend the evening at your home. Make it clear in your note that you have consulted your mother in regard to the invitation.

189. Write a friend in order to show him that you appreciate the good time he gave you during your visit at his home.

190. Write a note to accompany a Christmas gift which is to be sent through the mail.

191. Write a letter of appreciation to a friend who has sent you a birthday gift.

CHAPTER IX

THE CORRECT SENTENCE: A REVIEW OF GRAMMAR

"It is not so much a merit to know English as it is a shame not to know it."

Why is it that a boy enjoys taking a bicycle apart? Possibly one reason is that some day it may be convenient to know how the parts go together. Now a boy's sentences, like his bicycle, sometimes need repairs; and if he is to do his own repairing, he must know how the parts of the sentence go together. Should he have occasion to make bicycles, he would need to study with the utmost patience the construction of such machines. He is bound to make sentences, and the sensible way to learn how to make them is to see how the best writers have made them.

The study of the forms and the constructions of words is called *Grammar*.

Grammar deals with inflection and syntax. *Inflection* is a change in the form of a word to show its construction. *Syntax* treats of the constructions of words in the sentence.

65. The Parts of Speech. Words are divided according to their uses into eight classes called *parts of speech*.

Noun. A noun is a word used as a *name* of a person, place, or thing.

Pronoun. A pro-noun [1] is a word which *stands for* a noun.

[1] Your teacher will explain how the etymology reveals the meaning of these words.

Adjective. An ad-jective is a word used to describe or limit a noun or pronoun — a description *added to* a noun or pronoun.

Verb. A verb is a word used to assert something of a person, place, or thing.

Adverb. An ad-verb is a word used to modify the meaning of a verb, an adjective, or another adverb.

Preposition. A pre-position is a word *placed before* a noun or pronoun to show the relation between it and some other word or words in the sentence.

Conjunction. A con-junction is a word used to *join* sentences or parts of sentences.

Interjection. An inter-jection is a word used to express surprise, anger, pleasure, or some other feeling or emotion. It is *thrown into the midst* of other words, but has little connection with them.

EXERCISES

192. Make separate lists of the following: the nouns and adjectives in the first selection in Exercise 430; the verbs in the selection on pages 292–293; the adverbs and conjunctions in the selection on pages 243–244; the words on pages 1, 2, and 3 that end in *-ing*, stating what part of speech each word is (see sects. 87 and 88).

193. Classify, by arranging in columns, the italicized words in the following selection :

THE TRAINING OF FIREMEN

Firemen are athletes as a *matter* of course. They have to be, or *they* could not hold *their* places for a week, even *if* they could get *into* them at all. The *mere* handling of the scaling ladders, *which*, light though they seem, *weigh* from sixteen to forty pounds, requires *unusual* strength. *No* particular skill *is needed.* A man need *only*

have *steady* nerve, and the strength to raise the long pole *by* its narrow end, and jam the *iron* hook through *a* window *which* he cannot see *but* knows is *there*. Once through, the teeth in the hook and the man's weight *upon* the ladder hold it *safe*, and there is no real danger *unless* he loses *his* head. Against *that* possibility the severe drill *in* the school of instruction is the barrier. *Any one* to whom climbing at dizzy heights, or doing the hundred and *one* things of peril to *ordinary* men *which* firemen are constantly called *upon* to do, causes the least discomfort, is rejected as unfit. About five *per cent* of all appointees are eliminated by the *ladder* test, and never get beyond their *probation* service. A certain *smaller* percentage takes itself *out* through loss of " nerve " generally. The first experience of a room *full* of smothering smoke, with the fire roaring *overhead*, is generally *sufficient* to convince the *timid* that the service is not for him. No cowards are dismissed from the department, *for* the reason that *none* get into it.

— JACOB A. RIIS, " Heroes Who Fight Fire."

194. In the paragraph in Exercise 601, page 316, arrange the following words in columns, according to their use as parts of speech :

Zealous, assistant, pertained, training, her (l. 2), all (l. 3), that (l. 3), directly, having, indeed, administer, correction, two, through, infancy, she (l. 7), affection (l. 8), between, her (l. 8), marked, that (l. 9), own (l. 9), may, been, anything, tender, with (l. 11), others, for (l. 12), unquestionable, their (l. 14), from (l. 14), again, separation, same, as (l. 15), childhood, smiling, at, shielding, yet, up, accountability, always, good, as (l. 20), but, honored, universally (l. 22), cared, for (l. 22).

66. The Flexibility of Parts of Speech. In our study of the relation between words we must not forget that a word is sometimes one part of speech, sometimes another. For example, in the sentences that follow notice the part of speech of each word in italics:

1. We heard the *dinner* bell.
2. It is almost time for *dinner*.
3. The race is not always to the *swift*.
4. He is a *swift* runner.
5. We have taken a long *walk*.
6. We usually *walk* to school.

EXERCISES

195. Use the following words orally as (1) nouns and (2) verbs: ***breakfast, work, hope, fear.***

196. Use in written sentences the words ***run, pull, flock, in, up, down,*** and any others you please, to show that we cannot tell what part of speech a word is unless we know its relation to other words in the sentence.

197. What part of speech is each italicized word in the following sentences?

1. "*That*" may be used as a pronoun, a conjunction, or an adjective.
2. *That* book is mine.
3. I told him *that* we would go.
4. *That* is not the question.
5. *School* books should be treated as friends rather than as acquaintances.
6. He left his books at *school*.
7. *School* yourself to do unpleasant tasks.
8. He is going *home*.
9. His *home* is in the city.
10. *Reading* is a profitable exercise that is too much neglected.
11. He is *reading* the book.
12. I do not like his *reading*. (See sect. 88.)
13. An old-fashioned *reading* book lay on the table.
14. I enjoy good oral *reading*.
15. We intend to *paper* the dining room.
16. Wall *paper* should be chosen by those who have artistic taste.
17. The books came in a *paper* box.

198. Use these words as (1) nouns and (2) verbs:

paint	race	roll	bubble
trap	watch	fly	stamp
stop	ring	plow	strike
haunt	catch	carry	contrast
play	supply	bend	effect
account	slip	pick	defeat

199. Use these words orally as (1) nouns and (2) adjectives: *all, cunning, best, forest, last, cold, eleven.*

200. Use these words orally as (1) adverbs and (2) prepositions: *over, aboard, since, on, along, behind.*

201. Use these words orally as (1) nouns, (2) adjectives, and (3) verbs: *paper, spring, iron, light, silver.*

NOUNS

67. Kinds of Nouns. A noun is either proper (*one's own* name, *Fred*) or common (a name common to a class of objects, *table*). Three varieties of common nouns deserve special mention:

collective nouns, — names of groups (school, class, family, nation, company);

abstract nouns, — names of qualities, or attributes, *separated from* the objects that possess them (kindness, honesty, distance, truth); and

verbal nouns, — names of actions. They are formed from verbs (walking, to walk, seeing, to see).

68. Declension of Nouns. Nouns are *inflected* to show differences in *number* and *case*. Such an inflection of a noun is called a *declension*. For example:

	Singular	Plural	Singular	Plural
Nominative	girl	girls	fairy	fairies
Possessive	girl's	girls'	fairy's	fairies'
Objective	girl	girls	fairy	fairies

69. Number. Nouns change their form in order to show whether they indicate one person or thing (*singular* number), or more than one (*plural* number). To this rule a few nouns are exceptions, and in deciding whether to use one of these as singular or as plural, we must go by the meaning.

NOTE. The singular form of collective nouns is sometimes to be regarded as singular and sometimes as plural. See page 154.

Athletics, used to include several sports or exercises, is frequently plural. *Politics*, as the name of a profession, is singular. *Mathematics*, as the name of a science, is singular. *News* is singular.

Some nouns, however, are always plural; for example, *assets*, *bellows*, *dregs*, *eaves*, *pincers*, *scissors*, *tidings*.

In forming the plurals of proper names, we say the *Messrs. Johnson*, the *Misses Walker*.

The fundamental part of a compound word takes the plural ending; for example, *mothers-in-law*, *men-of-war*. *Two spoons full* calls attention to the spoons; *two spoonfuls*, to the measure.

Plurals of Foreign Nouns. We have in our language many Latin and Greek nouns, which we pronounce like English words but spell like the originals. There is a tendency to form the plurals of such foreign nouns as if they were English. The following, which are confusing to persons who have not studied these languages, are worth remembering. Some of them have two plurals.

	SINGULAR	PLURAL
1. nouns in *a*	alumna	alumnæ (feminine)
	nebula	nebulæ
2. nouns in *us*	alumnus	alumni (masculine)
	fungus	fungi or funguses
	focus	foci
	radius	radii
	genius	geniuses (talented persons) genii (spirits)

	Singular	Plural
3. nouns in *um*	datum	data
	stratum	strata
	curriculum	curricula
	bacterium	bacteria
4. nouns in *is*	analysis	analyses
	basis	bases
	crisis	crises
	oasis	oases
	parenthesis	parentheses
5. nouns in *ex* or *ix*	appendix	appendices or appendixes
	index	indexes (in books) indices (in algebra)

EXERCISES

202. Write sentences in which these words are used as the subjects of verbs in the singular number: *athletics, politics, mathematics, news.*

203. Write sentences in which these words are used as the subjects of verbs in the plural number: *assets, bellows, dregs, eaves, pincers, scissors, tidings.*

70. Case. Case is the form of a noun (or pronoun) which shows its relation to other words in the sentence,—its construction. Nouns have the same form in both the nominative and the objective case, but a different form in the possessive.

71. The Nominative Case. Nouns in the nominative case have several constructions:

1. The subject of a verb. (The *boat* moves.)

2. Subjective complement, *or* predicate nominative. (It is a *box*.)

Note. Some verbs, like *be, become, seem,* or *appear*, need a *complement* to form the simple predicate. They are called copulative ("link")

verbs. The "completing" word is called the *complement;* and as it refers to the subject, it is known as the *subjective complement.* If a noun, it is in the nominative case, and is sometimes called the *predicate nominative.* If an adjective, it modifies the subject, and is sometimes called a *predicate adjective.* Examine these illustrations, and compare the *objective complement.*

She looked a *queen.*
The house seemed a *palace* to him.
His brother was a *soldier* in the Spanish War.
One of my neighbors has been elected *governor.*
I am *confident* that he is *wise.*
He is *well.*

3. In apposition with another noun in the nominative case. (Bob, my *dog*, is coming.)

4. In direct address. (*Mary*, where are you?)

5. Nominative absolute. (*Dinner* being ready, we sat down.)

EXERCISES

204. In the following sentences, point out instances of (1) the appositive and (2) the nominative absolute:

1. School having been dismissed, we went home.
2. The sun having risen, we started on our journey.
3. One of our best men, the catcher, was hurt.
4. The enemy having ceased firing, we withdrew to the trenches.
5. The author having suddenly died, his work remained unfinished.

205. Point out the difference between the subjective complement after an intransitive or passive verb and the direct object (see sect. 72) in the following sentences:

1. He is the right man.
2. He called the right man.
3. He is called John.
4. Edward was proclaimed Prince of Wales.
5. Young Edward was the first Prince of Wales.
6. King Edward proclaimed his son Prince of Wales.
7. Ohio was made a state in 1803.
8. Williams was chosen captain of the football team.

9. Williams himself chose the captain of the team
10. John seems an attentive student.
11. They had been good friends for years.
12. They have many strong friends in the county.
13. In a few years he became a wealthy man.
14. Wilhelmina was crowned Queen of the Netherlands.

72. The Objective Case. Nouns in the objective case may have several constructions:

1. The direct object of a verb. (He broke the *chimney*.)

2. The indirect object of a verb. (He gave the *dog* a lesson.)

3. The objective complement. (They chose him *president*.)

4. In apposition with another noun in the objective case. (He saw Edward, the *king* of England.)

5. The object of a preposition. (We go to *school*.)

6. The adverbial noun. (He walked a long *distance*.)

7. The subject of an infinitive. (He thought the *boy* to be honest.)

8. The complement of the infinitive "to be." (He believed the man to be a *spy*.)

NOTE. "Spy" is in the objective case, agreeing with *man*, the subject of the infinitive.

EXERCISES

206. In the following sentences, point out instances of (*a*) the indirect object, (*b*) the objective complement, (*c*) the appositive, (*d*) the subject of an infinitive:

1. The teacher advised the student to study harder.
2. He paid me the money.
3. I signaled the engineer to stop.
4. We urged him to be captain.
5. The boys elected Henry cheer leader.
6. He told the child a story.

207. In rewriting these sentences, see that the indirect object follows a preposition:

1. The boy sent his father a telegram.
2. James lent me his book.
3. He sold me the house.

73. The Possessive Case. The Anglo-Saxons had inflections which we lack. For example, the noun *man*, which they spelled *mann*, had the following case forms in the singular number:

Nominative	mann
Genitive	mannes
Dative	mẹnn

Instead of writing the genitive, or possessive, *mannes*, we have long been in the habit of dropping the *e* and substituting an apostrophe. The point is that we are to think of the *'s* as a case ending that belongs to the nouns in the possessive case. Hence our best way is to write the entire word and then add the *'s*; for example, *John's*, *Charles's*, *Dickens's*, *Burns's*.

If, however, it pleases the ear to drop the second *s*, we may do so. Many, although perhaps not the most careful writers, prefer *James'*, *Dickens'*, *Burns'*. All would agree, probably, in saying *for old acquaintance' sake*, *for conscience' sake*.

So much for the possessive singular. To form the possessive plural we add merely the apostrophe to the regular plural in *s*; for example, *the boys' hats*, *the girls' drawings*. When, however, the plural does not end in *s*, we add *'s*; as, *sheep's*, *oxen's*.

We form the possessive case of a compound noun by adding the *'s*, or the apostrophe at the end; for example, *mother-in-law's*.

The same principle applies to groups of nouns; for example, *Lincoln and Davis's goods, the New Hampshire Fire Insurance Company's record, Weeks and Potter's store.* But it is often smoother to use *of;* for example, *the statement of the governor of Massachusetts,* rather than *the governor of Massachusetts' statement.*

This case denotes ownership, or possession, and is almost always used with reference to persons or animals. We say *the President's message,* but *the President of the United States,* not *the United States' President.* In connection with nouns that denote inanimate things, we use *of.*

NOTE. *Anybody else's vote* seems to have better authority than *anybody's else vote.* We often think of the adjective *else* as a part of the noun *anybody.* If, however, our ear prompts us to say *anybody's else* at the end of a clause or sentence, we should feel free to do so.

EXERCISES

208. Write the possessive case, singular and plural, of: *man, sheep, deer, ox;* the possessive case of: *Holmes, Jones, man-of-war, James the First.*

209. In the following instances, tell whether you prefer the possessive case or the possessive phrase, and why:

The ocean's roar, the whistle of the engine, the woman's shriek, the bicycle's gear, Roosevelt's administration, the administration of the war department.

210. Point out the difference in meaning between the following. May any of them be interpreted in two ways?

1. Taylor and Reed's goods.	Taylor's and Reed's goods.
2. Washington's memory.	The memory of Washington.
3. The governor's welcome.	The welcome of the governor.
4. My friend's entertaining is always successful.	The entertaining of my friend is a pleasure to me.

211. Show that in each of the following sentences the use of the apostrophe is correct:

1. Noël prized the society of the Paladin above everybody else's; the Paladin preferred anybody's to Noël's.
2. Moses' sisters dressed him up very fine, and after breakfast he set out.
3. The secretaries' reports are kept in this book.
4. The Young Men's Club held a meeting last night.
5. The Gibson Company's electric sign was torn down by the gale.

212. Copy the following sentences, inserting the apostrophe where it is needed:

1. This is Johns copy of "Captains Courageous."
2. Burns poems are not published in this edition.
3. The Duke of Yorks castle is a mile beyond.
4. The ladies waiting-room is on the first floor.
5. Many attended the luncheon of the Womens Club.
6. This months *Artisan* gives full accounts of the games.
7. Gorham-Jones superintendent visited our mill yesterday.
8. They have demanded thirty days vacation.

213. Write sentences containing the possessive case of the following: *fox, princess, child, children, girls, son-in-law, Charles, Prince of Wales, The Oliver Ditson Company.*

74. Gender. Gender is distinction of sex. The gender of a noun or pronoun denoting a male being is *masculine;* that of a noun or pronoun denoting a female being, *feminine;* and that of a noun or pronoun denoting an inanimate object, *neuter* ("neither").

Some nouns, as *god, goddess, hero, heroine, host, hostess, master, mistress, priest, priestess, prince, princess,* have different forms to indicate gender; but such nouns as *author, poet, doctor, editor,* and *instructor* answer for women as well as for men.

PRONOUNS

75. Classification of Pronouns. According to their use, pronouns belong to one of the following classes: (1) personal, (2) relative, (3) interrogative, (4) demonstrative, (5) indefinite.

1. As the name implies, *personal pronouns* (for example, *I*, *his*, *her*) relate to persons, and by their form clearly indicate whether they refer to the person speaking, the person spoken to, or the person or thing spoken of.

First Person	Singular	Plural
Nominative	I	we
Possessive	my *or* mine	our *or* ours
Objective	me	us

Second Person	Singular		Plural
Nominative	you	thou	you
Possessive	your *or* yours	thy *or* thine	your *or* yours
Objective	you	thee	you

Third Person	Singular			Plural
	Masculine	*Feminine*	*Neuter*	
Nominative	he	she	it	they
Possessive	his	her *or* hers	its	their *or* theirs
Objective	him	her	it	them

2. *Relative pronouns* (*who*, *which*, *what*, *that*, *whoever*, etc.) relate directly to a noun or pronoun in the preceding clause, and always introduce a dependent clause.

	Singular and Plural
Nominative	who
Possessive	whose
Objective	whom

3. *Interrogative pronouns* (*who*, *which*, and *what*) are used to ask questions.

4. *Demonstrative pronouns* (*this*, *that*, *these*, *those*) "point out" clearly the person or thing referred to. (For demonstrative adjectives see sect. 96.)

5. In contrast to the demonstrative pronouns are the *indefinite pronouns*, which do not specify a particular thing or person and are therefore called indefinite. For example, *all*, *any*, *many*, *several*, *each*, *neither*.

76. Antecedent. A pronoun must agree with its antecedent — the noun or pronoun that *goes before* it and for which it stands — in person, number, and gender. Its case depends upon the clause in which it stands.

John, *whom* you know well, is coming to-day.
Mary, *who* has such a fine voice, is due to-morrow.
The *girl who* sat in the seat with you is my sister.

In order that a relative pronoun may point clearly to its antecedent, it is best to place the pronoun just after the antecedent if possible. For example, the sentence

A country maid was hurrying home with a can of milk upon her head which she had just brought from the dairy.

is not good because *which* seems to refer to *head*. It should read:

A country maid was hurrying home, carrying upon her head a can of milk which she had just brought from the dairy.

We also need to consider carefully which word is antecedent. For example, in the sentence,

This is one of the things that feed the night fears of the natives,

there may be several things that feed the fears. *Things* is the antecedent. From the group of things that feed we consider one. Compare

He is one of the men who admire you.

Change the order, and you will see more clearly:

Of the men who admire you, he is one.

EXERCISES

214. Explain why in the following sentences the pronouns are correctly used:

1. He is one of the boys who have received prizes.
2. He is the only one of the boys who has received honorable mention.
3. Everybody must look out for himself.
4. Every one who went to the entertainment said he found it thoroughly enjoyable.
5. He is one of those English tourists who consume a good fortune in traveling.
6. Man after man said he wished to go.
7. Rip Van Winkle, however, was one of those happy mortals, of foolish, well-oiled dispositions, who take the world easy.
8. We shall be pleased to see one of our graduates who has been as successful as Mr. A.

215. Discuss the pronouns in the following sentences:

1. If one should make a collection of all the stories that he hears in the cars, he would soon have an entertaining book when he has the blues.

If one should put in a book all the stories that they hear in the cars, they would soon have an entertaining book when they have the blues.

2. If any one wishes to go with me, let him [them] say so at once.
3. I wish everybody would attend to —— own affairs.
4. Neither of them knows [know] what he is talking about.
5. Every member of the class gives [give] his [their] opinion.
6. A plant stood on the table which looked as if it needed water.
7. A plant, which looked as if it needed water, stood on the table.

8. A plant which stood on the table looked as if it needed water.

9. A tin can was tied to the dog's tail, which made a racket every time it struck the ground.

10. It is one of those fanciful tales that hold [holds] the interest to the end.

11. Jessica is one of the few characters in literature who forsake their [forsakes her] Jewish faith.

12. He married one of those women who always say [always says] the right thing at the right time.

216. Correct the following sentences in class:

1. We are using Gale's Algebra in our school, a few old copies the pupils had borrowed from individuals, which are badly worn.

2. The game soon ended and was forfeited to the losers, which is the usual custom of a referee.

3. He pointed out the boy whom he thought had touched him.

4. The boy who he pointed out asked him how far he should run.

5. If you should have in mind any persons whom you think would make good officers, I should be glad to have you send me their names.

217. Rewrite these incorrect sentences:

1. No one, it is believed, will have to leave the store without the article they had expected to purchase.

2. This habit, kept up for a long period, fixes in anyone's mind a vast fund of information that they could not acquire in any other way.

3. He asked everybody in the class how far they had read in "The Last of the Mohicans" and what they thought of it.

4. If anybody should take a trip through Cape Cod, they would see many cranberry bogs.

218. Find or write sentences in which *every one*, *everybody*, and *man after man* (all singular, grammatically) are used as antecedents.

219. Copy the following sentences and explain your choice of the words in parenthesis:

1. One would almost think (he was, they were) there (himself, themselves).

2. The meeting was called to order, and every man was asked (their, his) opinion.

3. He was a pleasant-looking man, one of the sort who always (appear, appears) to be on good terms with (themselves, himself) and all the world.

4. Davidson is one of those men who (holds, hold) that a youth possessed of health, strength, and good abilities should be able to unravel almost anything and everything.

5. Has anyone a book that (they, he) would like to recommend?

6. Let every one take care of (himself, themselves).

7. Man after man (was, were) called upon to testify and admitted that (they, he) had seen the fire.

8. He was one of those men whose (mind is, minds are) small enough to hold and nurse a grudge.

9. Gray's "Elegy" is one of the best poems that (were, was) ever written.

10. Irving is one of those authors who (write, writes) with ease.

11. Every one of the pupils (were, was) hurt.

12. I wish everybody would take (their seats, his seat).

13. When anyone of his party got into serious difficulty, Hawkeye always found some way to get (them, him) out of it.

14. Grahame-White made one of those terrible dives which never (fails, fail) to win great applause from the spectators.

220. In rewriting the following sentences, select the proper case of the pronoun from the words in parenthesis, and justify your choice :

1. You may speak to (who, whom) you wish.

2. There is little hope for (he, him) (who, whom) will not help himself.

3. Mother told John and (she, her) to call on the way home.

4. (They, them) are the kind of men that we need.

5. We require more of (those, them, that) kind of cloth.

6. I know (he, him) to be the person (who, whom) you referred to.

7. He (who, whom) you seek is not here.

8. He gave John and (I, me) permission to go to the house.

9. (We, us) boys are ready to play ball.

10. Tell me (who, whom) you consider the best student.

11. If you cannot come, (who, whom) shall I ask to take your place?

12. Is not he the man (who, whom) we urged to go with us?

77. Ambiguity. Sometimes a careless use of pronouns leads to ambiguity or absurdity. For example:

He told us he would see him in the afternoon if he thought best.

We must make it absolutely clear to whom the pronoun refers.

78. The Case of a Pronoun. It is sometimes difficult to determine the case of a pronoun, especially when a parenthetical expression follows a relative pronoun. A pupil wrote,

We should vote for the person whom we think is best fitted for the position,

but clearly he should have expressed himself in either of the following ways:

1. We should vote for the person *who* we think is best fitted for the position.
2. We should vote for the person *whom* we think best fitted for the position.

In (1) *who* is the subject of *is*. In (2) the meaning is "whom we think to be best fitted," therefore *whom* is in the objective case, the subject of the infinitive *to be*. The pupil would have avoided the error if he had put the parenthetical expression elsewhere in the sentence.

These sentences are correct:

The man whom the committee named is our candidate.

We shall award the prize to the girl whom we consider the most deserving.

EXERCISES

221. Discuss the pronouns in the following sentences:

1. Michael Banim survived his brother many years, but wrote nothing of value after his death.
2. They murder Cæsar, and the people remain on their side until Antony wins them over by a wonderful speech at his funeral.

3. Brutus kills himself, and Antony shows his generous nature by bringing out his good qualities as he lies dead.

4. His brother asked him to bring him his racket.

222. As you rewrite the following sentences, remove any ambiguity you detect in them:

1. I did not write my composition in my notebook because I left it in my locker.

2. While coasting, a boy caught his foot in the railing of a bridge, and it was torn off.

3. Antonio persuaded Bassanio to give the judge his wife's ring, in payment for getting him out of court.

4. The next winter he pulled a man out of the canal after he had gone through the ice and been sucked under it by the current.

5. He answered that he would sell the horse, and the man looked him over.

6. As Death and the Woman neared the sailors on the becalmed ship, they saw them throwing dice.

7. The defendant claimed in court yesterday that his brother gave him the deed to the property at a time when he was in sufficiently good health to know what he was about.

223. Rewrite the following sentences, and be prepared to give reasons for the changes you make:

1. The train, after being derailed, crashed into an iron bridge, and it was completely smashed.

2. John Fox was run over and instantly killed by a runaway horse on his way home from work.

3. Mr. Burton gathered his belongings, and after bidding his brother good-by, he left his house.

4. Near a large hole in the woods, we found the wing and tail feathers of a pheasant, which made us think that it belonged to a fox.

5. He (Gawain) told the king, but he said he was disobedient as he didn't do what he told him to do.

79. Possessives. It is to be noted that the possessive pronouns are complete without the apostrophe; for example, *my*, *mine*, *our*, *ours*, *her*, *hers*, *its*, *their*, *theirs*, *whose*. We must not confuse *it's* (it is) with the pronoun *its*.

EXERCISES

224. The correct use of the possessive pronouns is illustrated in the following sentences. Be prepared to copy them from dictation.

1. Whose do you prefer, his, mine, or yours?
2. We left ours and took theirs.
3. The chicken that flapped its wings is hers.
4. Hers is much better than theirs.

225. In copying the following sentences, supply the apostrophe where it is necessary:

1. Why is his list so much longer than yours?
2. This mornings paper says its going to rain.
3. The clothing in the lockers is theirs.
4. My book has come out of its covers.
5. This school, with its excellent equipment, is ours.
6. The purse was not hers, as I afterward found out.
7. Theyre planning to take their rifles.

226. In the last theme you have written, look for mistakes in possessive pronouns.

227. Write a conversation (1) between two girls who are making arrangements for a party, or (2) between two boys who are planning to organize a baseball team. In revising, watch the possessive pronoun.

80. Pronouns in *-self*. Pronouns in *-self* are emphatic or reflexive. We say,

I prefer to attend to that myself.
Let him fight it out for himself.
Know thyself.

But we ought not to say,

Another girl and myself took a walk this afternoon.

We never think of saying,

Myself took a walk.

EXERCISE

228. In copying the following sentences, substitute other pronouns for those in parenthesis whenever you think best.

1. John and (I) are the two eldest boys in the family.
2. He will probably write you, as he has already written (myself), that he needs us both.
3. The prize will come to either you or (myself), and neither of us should allow (ourselves) to be disappointed over the result.
4. You have done better than (I).
5. Some credit should be given (myself) if I do say it (myself).

VERBS

No part of speech is more important than the verb. Like nouns and pronouns, verbs change their form in order to express different meanings, and in addition have the help of such words as *shall*, *may*, *can*, etc., which are known as "auxiliaries." This inflection of a verb is called its *conjugation*. The inflection of nouns includes changes in number and case; the inflection, or conjugation, of verbs includes changes in voice, mood, tense, person, and number.

81. Transitive and Intransitive Verbs. According to their use in a sentence, verbs are either transitive or intransitive. *Transitive* means *going over*. If the verb is transitive, the action *goes over* from the subject to a noun or pronoun called the *direct object;* for example, in "John *hit* the ball," the action *goes over* to the *ball*. If the verb is intransitive, there is nothing to *go over;* for example, "We started early," "Everybody laughed." Many verbs may be used both transitively and intransitively.

Note these examples:

1. We began our journey early.
2. The day began pleasantly.
3. The car runs easily.

EXERCISES

229. Write sentences in which each of the following verbs takes a direct object: *write, run, strike, sing, blow, ring, break.*

230. Write sentences in which each of the verbs in Exercise 229 is used without a direct object.

231. State whether the italicized verbs in the following sentences are transitive or intransitive, and give your reasons.

1. The boy *read* the lesson.
2. The boy *read* from a well-known story.
3. The story was *read* to the child by his sister. (See sect. 84.)
4. John *hastened* home and *told* his father the news.
5. The guide *hastened* the departure of the party.
6. The possession of the Mississippi *was* an important factor in the Civil War. (See sect. 71, 2.)
7. He *was* there, and *said* that the boy *rang* the alarm.
8. The sentinel *shouted*, "Stop! or I will fire."
9. I *waited* one hour. (See sect. 72, 6.)
10. We *saw* that he was liable to fall.
11. They could scarcely believe what they *saw*.

82. Auxiliary Verbs. An auxiliary verb is one that is used in a *verb phrase* merely to "help" another verb express a certain meaning. The following may be so used: *be* (*am, is, are, was, were*, etc.), *have* (*has, had*), *do* (*does, did*), *shall, will, may, can, must, might, could, would*, and *should*. (See also sect. 90.)

EXERCISES

232. In the following sentences, point out the auxiliary verbs and the main verbs:

1. He did his work well.
2. His work was well done.
3. He did not intend to come.
4. I have seldom seen a saner man.

233. Write sentences in which *is*, *has*, and *does* are used (1) as auxiliaries, (2) as main verbs

83. Principal Parts. The principal parts of a verb are the forms which determine its conjugation; for example, *go*, *went*, *gone*, are the principal parts of the verb *go*. They are the present tense, first person, singular; the past tense, first person, singular; and the past participle. When we know these three forms of any verb, we shall usually be able to conjugate the whole verb. These parts may be remembered as the three which take the places of the blanks in the following sentences:

Present	*Past*	*Past Participle*
I —— now	I —— yesterday	I have ——
I *write* now	I *wrote* yesterday	I have *written*

84. Voice. In the sentence,

James kicked the football,

the subject "James" is *acting*, and the verb "kicked" is said to be in the *active* voice. James does the kicking. In the sentence,

The football was kicked by James,

the subject "football" is *acted upon*, and the verb "was kicked" is said to be in the *passive* voice. The football receives the kicking.

If the subject of a transitive verb is acting, the verb is said to be in the active voice; if the subject is acted upon, the verb is said to be in the passive voice. An intransitive verb (for example, *sit*, *lie*), since its subject cannot be acted upon, has no passive voice. The passive voice of a verb is formed by adding the past participle to some form of the verb *be*.

A verb in the active voice often has both a direct and an indirect object:

My teacher paid *me* a compliment.

If, in changing such a sentence to the passive voice, the direct object becomes the subject, the indirect object is retained:

A compliment was paid *me* by my teacher.

If, however, the indirect object becomes the subject, the direct object is retained, and is sometimes called the ***retained object.***

I was paid a *compliment* by my teacher.

The retained object, unlike the subjective complement, does not refer to the subject. See section 71.

EXERCISES

234. Explain why the verbs in the following sentences are active or passive (see sect. 84):

1. A passing wagon *struck* the child. (Active.)
2. The child *was struck* by a passing wagon. (Passive.)
3. He *carved* the box with a knife. (Active.)
4. This frame *was carved* by Edward. (Passive.)

235. In the following sentences (1) show whether the verbs are active or passive, and (2) change the voice of each verb. (Note that the object of the active verb usually becomes the subject of the passive.)

1. He began this work two years ago.
2. The patient has borne his suffering nobly.
3. Only two dollars was offered me for the picture.
4. My pen was broken by my baby brother.
5. Luncheons are brought to school by nearly two thirds of the boys.
6. The two burglars broke into many offices.

7. Of the two books I chose the "Idylls of the King."
8. He does his work well.
9. Patience works wonders.
10. My mother always gives me a good book on my birthday.

236. Use the following verbs in sentences of your own, writing one sentence to illustrate each voice:

write	ride	set	tear
lay	bear	take	run
break	spring	fly	do

237. Use the sentences in Exercise 235 to show that the object of the active verb may become the subject of the passive, and that the subject of the passive verb may become the object of the active.

238. In changing the verbs in the following sentences to the passive voice, retain in each instance the indirect object:

1. James granted them many favors.
2. The teacher told them the story.
3. The guide showed us Longfellow's study.
4. The chairman handed him a report of the meeting.

239. Point out the *retained objects* in the following sentences:

1. They were granted many favors by James.
2. The class was told the story by the teacher.
3. I was offered two dollars for my sled.
4. He has been lent a large sum of money by my father.
5. James was awarded the prize by the committee.
6. We were shown Longfellow's study by the guide.
7. He was handed a report of the meeting by the chairman.
8. He was given an opportunity to withdraw.

85. The Mood. The different *manners* ("modes") of expressing the thought of the verb are called *moods*.

1. John works. (A fact, — *indicative* mood.)
2. I wish John were working. (A wish, an unreality, not a fact, — *subjunctive* mood.)
3. Work. (A command, — *imperative* mood.)

The *indicative* mood asserts a fact, or something assumed to be a fact, or asks questions of fact.

We saw him.
Doubtless he is here.
Does he study hard?

The *subjunctive* mood presents doubtful or conditional assertions, or unrealities.

If you were to ask him, he would grant the request.
If this charge be proved against him, he will suffer for it.
If he were here, we could see him. (Present condition contrary to fact.)
If he had not been here, I should have telephoned for him. (Past condition contrary to fact.)

The *imperative* mood expresses a command, an entreaty, or a wish.

Go! Let us try.

EXERCISES

240. Explain the value of the subjunctive mood in each of these sentences:

1. If there be any difference, the former are rather the more substantial.
2. Were he still a writer, and as brilliant a one as ever, he could no longer maintain anything like the same position in literature.
3. Were it only possible to find out who are alive and who dead, it would contribute infinitely to my peace of mind.
4. If he have strength of arm, well and good; it is one species of superiority.

241. In the following sentences, insert the correct form of the verb, tell what mood is used, and justify your choice:

1. If I (be) rich, I should know what to do.
2. If he (look) with care, he will find his cap.
3. You may tell him to come if he (have) the time.
4. I am not certain that he (give, *present perfect*) the matter much thought.

5. If you actually (tell) him, why did he not send a reply?
6. If the ball (give, *passive*) to the child, he will remain quiet.
7. I am sure that he (go) by the house a few moments ago.
8. Shut the door if you (feel) a draft.
9. You must remain quiet if you (wish) to hear the music.
10. Even (be) he to come now, he would be too late to catch the train.

86. Infinitives. In addition to the moods there are three special verb forms to consider: *infinitives*, *participles*, and *gerunds*. A *finite* verb is "limited"; an *infinitive* is "unlimited." In *John walks* the action is limited to John, and to the present time; in *To walk is easy* the action is not limited to any subject or to any time. From this example it is clear that an infinitive is a form of a verb which is used partly like a verb, partly like a noun. The *to* which usually precedes it is not an essential part of it, but is its *sign*.

He wishes to go. (With sign.)
I saw him go. (Without sign.)

The infinitive has two tenses, the *present* and the *present perfect*. The present tense shows that the action is incomplete at the time of the principal verb: as, "He wishes to eat"; "He wished to eat." The present perfect tense shows that the action was complete at the time of the principal verb; as, "It is a pleasure to have finished it."

The infinitive may be used as several parts of speech:

1. *As a noun*. It may be used in either (*a*) the nominative or (*b*) the objective case.

To help a friend is a pleasure. (Subject.)
To help a friend is *to give* ourselves pleasure. (Subject and subjective complement.)
The request *to help* a friend must not be lightly considered. (In apposition with a noun.)

It is a pleasure *to help*. (Subject, *it* being an expletive.)
She will do anything but *wash* dishes. (Object of the preposition.)

2. *As a verb.* It may be used in (*a*) either the active or the passive voice, if the verb is transitive; (*b*) either the present or the present perfect tense (see sect. 89).

	Active	*Passive*
Present	to give	to be given
Perfect	to have given	to have been given

It may take a subject (see p. 120), and may be followed by a noun or pronoun, or by an adjective.

We believed the winner to be *him*. (See sect. 72.)
Did you know it to be *me?*
The butter appears to be *sweet*.

NOTE. These infinitive clauses have the same meaning as noun clauses introduced by *that*.

It may take an object, if the verb is transitive.

He was urged to give *money*.

3. *As an adjective.*

We have a boat *to let*. (Noun modifier.)
This old horse is *to be shot*. (Subjective complement.)

4. *As an adverb.*

We shall play *to win*. (Infinitive of purpose.)
We are ready *to play* ball. (Modifier of the adjective.)

5. *Without grammatical connection with the rest of the sentence.*

To tell the truth, he is no student.

EXERCISES

242. Justify or correct the tenses of the following infinitives:

1. He was eager to have met Edith.
2. I am glad to have seen you.
3. He hoped to come early

243. Why are the tenses of the infinitives in the following sentences correct?

1. The money ought to have been sent before this.
2. The money ought to be sent before next week.
3. Boon Island Light was so far away that when I turned to look at anything else, and then turned to find the light again, it seemed to have sunk suddenly into the water.

244. Why are the following infinitives incorrectly used?

1. I had intended to have written you last week.
2. I should have liked very much to have gone with you.

245. In each of the following sentences, state whether the present or the present perfect infinitive of the verb in parenthesis would be correct, and give your reasons.

1. We ought (think) of the danger before going, but we didn't.
2. I meant (write) you last month.
3. I had intended (send) the package sooner.
4. I ought (tell) you what (expect); then you would not have been surprised.
5. You are fortunate (study) so long with so fine a music teacher; may you be lucky enough (find) another as good.
6. Center Pond is so large that I think its discoverers ought (call) it a lake.
7. The pond is so large that I think the people living near it ought (call) it a lake.
8. What is supposed (be) the arrangement of the solar system?
9. How is the solar system supposed (form)? (Use the passive voice.)
10. Sebastian imagined his twin sister, Viola, (lose) at sea some time before. (Use the passive voice.)

11. As she could not find the boys, she believed them (be) out fishing.

87. Participles. A participle is a form of a verb which is used partly like a verb, partly like an adjective, — a verbal adjective. In the sentence "The boy standing in the corner is Fred," *standing* is partly verb, partly adjective.

The *present* participle always ends in *-ing;* the *past* participle is one of the principal parts of a verb (see sect. 83); the *perfect* participle is *having* joined with a past participle; as, *having studied, having eaten.*

The skillful writer finds participles valuable in aiding him to secure variety in his sentence structure. Yet he is exceedingly careful about them, for confusion, and sometimes absurdity, results from failure to construct the sentence so that it shows clearly just what word the participle modifies.

EXERCISES

246. Discuss the following sentences:

While I was coming to school this morning, a woman entered the car at K Street.

While coming to school this morning, a woman entered the car at K Street.

247. Discuss the following sentences:

1. Last Sunday, while walking down Bates Street, a large crowd had gathered on the bridge.
2. While crossing a street the other day, a car stopped in front of me.
3. While standing in my yard, a strange dog strolled in.
4. After taking our seats, the secretary read the report.

248. See whether you can find in your themes any participles which do not clearly modify some noun or pronoun. Read to the class five of your sentences which contain participles, and show what word each of the latter modifies.

249. Show why, in these sentences, the use of the participles is correct:

1. While walking along Huntington Avenue Wednesday, I saw a group of men drilling.

2. Making her way round the foot of the rock, she suddenly found herself close to her husband.

3. Leaning upon the butt of his gun, the muzzle of which rested upon the withered leaves, he was apparently absorbed in the contemplation of some object at his feet.

4. Having a taste for sights of this kind, and imagining, likewise, that the illumination of the bonfire might reveal some profundity of moral truth heretofore hidden in mist or darkness, I made it convenient to journey thither.

250. Rewrite the following sentences in order to show unmistakably just what word each participle modifies:

1. The other morning, while walking to school with some other boys, a furniture wagon passed us.

2. While jumping from place to place on the treacherous moving ice, my knife was shaken from its sheath and disappeared down an air hole.

3. In doing so, his foot missed the step and went under the wheel of the wagon.

4. After hitching the horses to the cab again and clearing away the débris, the car and the cab resumed their journey.

5. Before using this machinery, shoes were made by hand.

6. Seizing my hat and sweater, accompanied by my two brothers, we ran in the direction that the fire apparatus had taken.

7. Running from the house, the wind, which was blowing a gale, helped to fan the fire, and in a very short time the woman was enveloped in flames.

8. Starting off again, the top of the hill came into view, and soon we were there.

9. On returning to the deck, the sea assumed a very different aspect.

10. Upon awakening next morning, the boat was far out to sea.

11. After marching over the plains, the army was reached.

12. One day while watching a football game on Curtis Field, a quarterback made a run round the end.

13. After being banished, his love for his master increases instead of decreases, and he tries to aid the king by becoming his counselor.

14. While traveling at this rate through the air, the earth seems to be one continuous strip.

88. Gerunds. Ending in *-ing* like the present participle, — but not to be confused with it, — is the *gerund*, which is partly verb, partly noun. (It is sometimes called the verbal noun in *-ing*.)

Seeing us, the dog ran away. (Participle.)
Seeing is *believing*. (Gerunds.)

1. The gerund may be used as a *noun*.

Writing is not playing. (Subject and subjective complement.)
I like fast driving now and then. (Direct Object.)
One becomes tired of writing if he has to do too much of it. (After a preposition.)

2. The gerund may be used as a *verb*.

Lending him a book amounts to giving it to him. (Takes an indirect object and a direct object.)
Driving fast is not always safe. (Takes an adverbial modifier.)

NOTE. In the second sentence under (1), *fast* is an adjective, modifying the noun *driving*.

The noun or pronoun which precedes the gerund should be in the possessive case.

John's jumping was heartily applauded.
Your playing is good.

EXERCISES

251. Show that the infinitives in the following sentences have the three noun constructions cited above under 1:

1. *To see* is *to believe*.
2. Do you like *to work?*
3. I am about *to begin* a theme.

252. Turn the following infinitives into verbal nouns, and in each case show the construction:

1. To do one's duty is not always easy.
2. To drive is sometimes easier than to lead.
3. Which do you prefer, to ride or to walk?

253. Point out the construction of each of these italicized words:

1. It may be hard *to sit* still without *speaking*, but it is sometimes harder *to speak*.
2. It will not be wise *to take* that medicine before *shaking* the bottle.
3. Is it not well *to read* your themes before *throwing* them away?

254. In each of the following sentences, what part of speech is the word ending in *-ing?* What is the meaning of each sentence?

1. I wish to see them painting.
2. I wish to see their painting.
3. I heard them singing.
4. I know about their singing.
5. The recitation opened by his reading from Webster.

255. Write five sentences containing verbal nouns.

256. Point out the verbal nouns and the verbal adjectives in the following sentences:

1. The brook running through the meadow is clear.
2. Which do you prefer, running or playing tennis?
3. He is a rolling stone.

257. Explain why the use of the italicized words in these sentences is correct or incorrect:

1. We heard of *your* winning the tournament.
2. Who would have thought of *John* becoming a student?
3. The recitation opened by *Brown* reading the report of the previous lesson.

4. We have long looked forward to my *cousin* coming and have just learned with much satisfaction of *him* leaving home.

5. It was sad to hear of *them* selling the farm.

6. *His* leaving the country at that time naturally excited suspicion.

7. There is no need of *your* working so hard.

8. There is no use of *our* waiting until the train goes.

9. The family appreciate the *chauffeur's* waiting for them.

10. I do not care for the *cat's* playing on the piano.

11. *John*, continually forgetting his appointments, made the committee angry.

12. *James* mistaking the hour caused us much embarrassment.

13. The family appreciate the *chauffeur* waiting for them at the station.

89. Tense. A verb has different forms by which it can indicate the time of action. These forms are called *tenses* (" times ").

I *see* you. (Present tense, marking present action.)
I *saw* you. (Past tense, *or* preterit, marking past action.)
I *shall see* you. (Future tense, marking future action.)

In order to show the completeness of an action at the time of speaking, we use *perfect tenses*.

Now I *have caught* you. (Present perfect, *or* perfect, marking action completed at the present time.)

We spoke to him after he *had spoken* to us. (Past perfect, *or* pluperfect, marking action completed in past time.)

We *shall have climbed* the mountain before you reach the spring. (Future perfect, marking action that will be completed in future time.)

Of the six tense forms only two are simple, the *present* and the *past*. The others are combinations of the auxiliary verbs (*will*, *shall*, *have*, *be*, or *do*) with infinitives and participles.

EXERCISES

258. Point out the *time*, or *tense*, of each verb in the following sentences. Explain the meaning of each term which you use.

1. He did not consider that "he laughs best who laughs last."
2. He admits that he has often said he does not like the new way of playing football. Now that the season is over, however, and he has given a good deal of thought to the matter, he has decided that most of the changes are for the best.
3. He admitted that he had often said he did not like the new way of playing football. After the season was over, however, and he had given a good deal of thought to the matter, he decided that most of the changes were for the better.
4. It is probable that the burglar entered at the front window, for it was found open, and it has no lock.

259. In what tense should each verb in the following sentences be? Why? Rewrite correctly.

1. First the tramp goes in search of food and knocks at the doors of the different houses. At last he found a house where a lady gives him some money and sends him off. After she shut the door, he took a piece of chalk from his pocket and marked a letter K at the right of the door.
2. In some places the railroad up Mt. Washington is so steep that it looked more like a ladder than a railroad.
3. I do not know whether he came yesterday or whether he just came this morning.
4. He had never known what serious illness was.

260. In copying these sentences, insert the present, the past, or the present perfect tense of the verbs within parentheses.

1. When December (come), we do not hear the singing of birds, for they (fly) south.
2. I (lead) the horses to water, but they would not drink.
3. We (drive) thirty miles, and the horse was so tired that he (lie) down.
4. The boy (lie) in bed so long that he will have to go to school without his breakfast.

5. When the sun (rise) that morning, I (see) the light strike the hilltops.

6. When the boys (go) into the meadow, they (run) to see who would reach the brook first.

7. He (go) to that camp every summer for ten years, for he (choose) to do so.

8. I know that I (lay) this hatchet here every time I have finished using it.

9. He (write) four letters last night, and he (write) four more tonight.

10. About an hour before the launching of a battleship men are at work under her, knocking out the spurs that (keep) the boat upright while building.

11. Dick (speak) to me about the matter every day, but I (do) nothing about it until now.

12. I had learned from my brother that a cygnet (be) a young swan.

261. Rewrite the following sentences, changing such tenses as need correction:

1. If we went the way we knew, we should have been able to take the earlier train.

2. Although Sam had been brought up on a farm, he never had a task like this before.

3. If, a generation ago, a girl tried to practice law, she would have been laughed at.

4. Uncle told me this was not the first time he was caught in snow drifts.

5. The captain praised his rescuers, who in the hour of danger showed great presence of mind.

6. If the feat could have taken place in some stadium, and in the presence of the thousands of telephone subscribers directly concerned, it would meet with merited plaudits.

262. In the following sentences, insert either the past or the past perfect tense of the verb within parentheses:

1. Phœbe (look) out of the window and (see) a rosebush in the garden. Alice Pyncheon (plant) it nearly two hundred years before.

2. The room (be) in an old mansion, which at one time (be) occupied by a member of George Washington's staff.

3. We (reach) home about half past eight, two hours later than we (plan).

4. They (be) school boys together and, after many years of separation, (meet) again at a summer hotel.

5. I (find) some things in my box which I (forget) I ever owned.

6. After they (eat) something, they (spend) the evening playing games.

7. In the middle of the night he (awake) and realized that he (have) a very strange dream.

8. When we started, the sun (shine), but now we (see) threatening clouds.

90. The Future Tense — *Shall* and *Will*. The future tense is a combination of the simple infinitive of a verb with the auxiliary *shall* or *will*. It is worth while to note carefully the exact meanings of *shall* and *will*.

1. ***In Independent*[1] *Statements*.** *Shall*, which comes from the old infinitive *sculan*, meaning "to owe," now denotes "what is to happen." Hence the meaning of *I shall* is "I am destined to," "I am going to."

If, without expressing his own determination, a person tells what you are going to do, or what some one else is going to do, he uses *will*. He does not profess to control any one's future but his own.

These forms, then, express the simple future:

I shall.	We shall.
You will.	You will.
He will.	They will.

Will has different shades of meaning. *I will* means (1) "I am willing," (2) "I wish," (3) "I am determined," so strong is my wish. Again, I may declare my will or determination in a *promise* or a *threat*. If in a position to control your will, to determine your conduct, I may say what you *shall*

[1] An *independent statement* is one that is grammatically complete.

do, *are destined to* do. If I can control the will or conduct of my neighbor, I may tell him what he *shall* do, *is destined to* do. A general term which includes all these shades of meaning is *volition*.

These forms express volition:

I will.	We will.
You shall.	You shall.
He shall.	They shall.

EXERCISE

263. Be prepared to discuss the following examples:

1. I shall go to school to-morrow if I am able. (It is not a question of will, but of what is to happen — of simple futurity.) So "I shall study till nine o'clock."
2. You will doubtless meet my father.
3. He will return to-night.
4. We shall leave in the morning.
5. They will be at the station.
6. I will see him to-morrow if I can. ("It is my wish," or the sentence may imply promise.)
7. I will second any motion you choose to make. (It may mean merely "I am willing to," or it may imply promise.)
8. I will not stay another minute. (Determination.)
9. You shall start at once; I am bound you shall. ("I have both the determination and the authority necessary to start you," is the implication.) Compare the meaning of "You will start at once."
10. He shall go with you. (Just like "You shall start at once.")
11. We will join your party if you have room for us. ("We are willing.")
12. We will go, room or no room. ("We are determined.")
13. We will meet you at one o'clock. (Promise.)
14. You shall all go. (Promise or determination or threat.)
15. You shall go this minute. (Determination or promise.)
16. My boys shall be prompt. (Determination or promise.)

2. *In Questions*. In asking a question we should use the same auxiliary that is expected in the answer. *Shall* is

naturally the word in the first person. We should not ordinarily ask, "Will I run?" "Will we go?"

In the second person *shall* is the proper auxiliary to express futurity; as, "Shall you vote for Henry?" *Will* denotes volition.

Examples for discussion:

1. Shall I speak?	I shall (not).
2. Shall you read?	I shall (not). (Simple future.)
3. Shall he obey?	He shall (not).
4. Will you listen?	I will (not).
5. Will he obey?	He will (not).
6. Shall I help you?	
7. Will he go to-day?	
8. Shall we read "The Merchant of Venice" aloud?	
9. Will they care to listen?	

We must take pains not to use *will* for *shall*, as has been done in the following sentences:

1. I will be drowned; nobody shall help me.
2. I am obliged to stop playing baseball or I will ruin myself, as I play so much.

3. *In Indirect Discourse* (see p. 176). In a dependent clause of indirect discourse, when the subject is the same as that of the principal clause, we use the auxiliary which we should use in direct discourse.

Direct	*Indirect*
1. I will read "Ivanhoe." (I am willing, or I promise.)	He says he will read "Ivanhoe."
2. I shall read "Ivanhoe." (I am going to.)	He says he shall read "Ivanhoe."
3. I shall be seen.	You fear that you shall be seen.

In all other cases of indirect discourse we use the same auxiliary in dependent clauses that we use in independent sentences.

Direct	*Indirect*
1. John will come.	Henry says that John will come.
2. We shall be happy.	They say we shall be happy.

4. *In Conditional Clauses.* In conditional clauses *shall* expresses simple futurity; *will* expresses volition. In the conclusions to the conditions we use the same auxiliary that we use in independent sentences.

1. If I do it, he will not thank me.
2. If you ask him, you will get his honest opinion.
3. If he will come, we shall be glad to see him.
4. If you will join us, we will give you a cordial welcome.

EXERCISES

264. Point out the meaning of *shall* and *will* in the following sentences:

1. Thou shalt not steal.
2. It shall rain.
3. He fears he shall not meet you in London.
4. They know they shall win the prize.
5. Will I eat my dinner?
6. Into what room shall I go?
7. There is a rumor that a strong force will come down from Crown Point and we shall be attacked.
8. You shall hear from point to point how we are faring.
9. Rise and go forth, for the law of the Lord is upon thee, and no man can hinder that thou doest. Thou shalt look upon the sun and shalt delight in him; and again thou shalt look and the light of the air shall be as darkness. Thou shalt boast in thy strength and in thine armor that there is none like thee, and again thou shalt cast thy glory from thee and say, "This also is vanity." The king delighteth in thee, and thou shalt stand before the queen in armor of gold and in fine raiment; and the end is near, for the hand of the Lord is upon thee. If the Lord will work great things by thee, what is that to me? . . .

Go forth and do thy part, for thou art in the hand of the Lord, and some things thou wilt do shall be good, and some things evil. . . . But because there is some good in thee, it shall endure, and thy name

also, for generations; and though the evil that besetteth thee shall undo thee, yet at last thy soul shall live. — F. MARION CRAWFORD, "Zoroaster," chap. iii.

265. Write a theme of considerable length on My Ambitions.

91. *Should* and *Would.* In general, we use *should* and *would* as we use their present tenses, *shall* and *will.* For example, James says, "*Will* John come?" So we say, "James asked if John *would* come."

Study the following:

1. Will he care to see me if he comes?	Do you think he would care to see me if he came?
2. He knows that I shall go. (I am going.)	He knew that I should go.
3. He knows that I will go. (I wish or am determined to go.)	He knew that I would go.

NOTE 1. *Should* sometimes keeps its original meaning, "ought"; as, "We *should* do right."

NOTE 2. *Would* sometimes expresses habitual action; as, "We *would* talk by the hour."

In conditional clauses we use *should* in all persons to express simple futurity; and *would* in all persons to express volition. (See *shall* and *will* on p. 148.)

If you should go, you would enjoy the trip.

EXERCISES

266. Explain *should* or *would* in the following sentences:

1. Should you help him if you were in my place?
2. Would you help him if you could?
3. Should he be elected?
4. Would John come if I should invite him?
5. He said he should be here by noon.
6. He said he would be here.

7. He said his parents would be here by noon.
8. He said his parents should be here.
9. If I should do it, he would not thank me.
10. If you should ask him, you would get his honest opinion.
11. If he should come, we should be glad to see him.

92. Person and Number. In languages like Latin and Greek the verb changes its form to agree with its subject in person and number, as the verb *be* does:

I *am*	I *was*
You *are* (thou *art*)	You *were*
He *is*	He *was*

But in English, with two or three exceptions, the only change in form for person and number in common use is the addition of *-s* in the third person singular.

We should always be especially careful to have the verb agree with the subject when other words come between them; for example,

Every one of us *knows* this to be true.

1. A subject that is singular in meaning usually takes a verb in the singular number:

a. A compound subject with *or* or *nor*.

Neither Ella *nor* May *is* at home.
Either that boy *or* his brother *is* a genius.

b. Collective nouns. (See rules for *plural number* on pp. 117 and 154.)

The *committee is* an excellent one.
Congress has adjourned.

c. Nouns that are plural in form.

Mathematics is easy.
Politics is meat and drink to him.
Athletics is given some attention in this school.

d. Any expression that is singular in meaning.

Ten minutes is a long time.
Time and the hour *runs* through the roughest day.

2. A subject that is plural in meaning takes a verb in the plural number.

a. A compound subject with *and.*

John and *William are* here.

b. Collective nouns. (See rules for ***singular number*** on pp. 117 and 153.)

The *committee are* all working hard.
The *class are* trying to agree upon a president.

NOTE 1. Sometimes the words ***with, together with, as well as,*** introduce a parenthetical subject of the sentence without affecting the number of the verb. Thus:

Robert, as well as his father and mother, *approves* your plan.
Robert and his father and mother *approve* your plan.

NOTE 2. Some nouns are always to be treated as plural in number. (See p. 117.)

NOTE 3. When a relative pronoun is the subject, the verb is in the same person and number as the antecedent.

Have you seen any of the *girls who were* at the party?
This is the only *one* of his poems *that has been* published.

EXERCISES

267. Explain why, in the following sentences, the person and number of the verbs are correct:

1. It may be doubted whether any one man or group of men has ever, through literature, exercised such a durable influence on life as Addison and Steele have in the *Spectator.*
2. The "Idylls of the King" is the epic of chivalry.
3. Tennyson's choice of vigorous Saxon words is an element of strength in his work.

268. In the following sentences, explain why you would use the singular or the plural form of the verbs in parenthesis:

1. The number of immigrants to this land (have) greatly increased.
2. The beauty of these old paintings never (deteriorate).
3. The commission (have) never had half a chance.
4. Both brothers were in the accident, but only one of them (were) hurt.
5. There (were) all kinds of gas stoves.

269. Point out the subject and the correct form of the predicate in the following sentences:

1. Since his death the popularity of his books [have? has?] greatly decreased.
2. The way of transgressors [is? are?] hard.
3. His collection of books [are? is?] very good
4. Each of the boys [are? is?] ready.
5. A superior tone of education, manners, and habits [prevails? prevail?].
6. One of the most important of this sort of colonies [is? are?] our own.
7. The principle of free governments [adheres? adhere?] to the American soil.
8. The temporary absence of worldly scenes and employments [produce? produces?] a state of mind peculiarly fitted to receive new and vivid impressions.

93. Conjugation. The changes in voice, mood, tense, person, and number which constitute the conjugation of verbs we should remember from our previous study of grammar. To those who do not remember clearly the usual arrangement of the forms, the following conjugations may be useful:

THE VERB "BE"

INDICATIVE MOOD

Present Tense

I am.	We are.
You are.[1]	You are.
He is.	They are.

[1] The older forms "thou art," "thou wast," etc., have been omitted.

Past Tense

I was.	We were.
You were.	You were.
He was.	They were.

Future Tense

I shall be.	We shall be.
You will be.	You will be.
He will be.	They will be.

Present Perfect Tense

I have been.	We have been.
You have been.	You have been.
He has been.	They have been.

Past Perfect Tense

I had been.	We had been.
You had been.	You had been.
He had been.	They had been.

Future Perfect Tense

I shall have been.	We shall have been.
You will have been.	You will have been.
He will have been.	They will have been.

SUBJUNCTIVE MOOD

Present Tense

If I be.	If we be.
If you be.	If you be.
If he be.	If they be.

Past Tense

If I were.	If we were.
If you were.	If you were.
If he were.	If they were.

Present Perfect Tense

If I have been.
If you have been.
If he have been.
If we have been.
If you have been.
If they have been.

Past Perfect Tense

If I had been.
If you had been.
If he had been.
If we had been.
If you had been.
If they had been.

THE VERB "GIVE"

INDICATIVE MOOD, ACTIVE VOICE

Present Tense

I give (do give, am giving).
You give (thou givest).
He gives.
We give (do give, are giving).
You give.
They give.

Past Tense

I gave (did give, was giving).
You gave (thou gavest).
He gave.
We gave.
You gave.
They gave.

Future Tense

I shall give (be giving).
You will give (thou wilt give).
He will give.
We shall give.
You will give.
They will give.

Present Perfect Tense

I have given (been giving).
You have given (thou hast).
He has given.
We have given.
You have given.
They have given.

Past Perfect Tense

I had given (been giving).
You had given (thou hadst).
He had given.
We had given.
You had given.
They had given.

Future Perfect Tense

I shall have given (been giving).
You will have given (thou wilt).
He will have given.
We shall have given.
You will have given.
They will have given.

INDICATIVE MOOD, PASSIVE VOICE

Present Tense

I am given.
You are given (thou art).
He is given.
We are given.
You are given.
They are given.

Past Tense

I was given.
You were given (thou wast or wert).
He was given.
We were given.
You were given.
They were given.

Future Tense

I shall be given.
You will be given (thou wilt).
He will be given.
We shall be given.
You will be given.
They will be given.

Present Perfect Tense

I have been given.
You have been given (thou hast).
He has been given.
We have been given.
You have been given.
They have been given.

Past Perfect Tense

I had been given.
You had been given (thou hadst been).
He had been given.
We had been given.
You had been given.
They had been given.

Future Perfect Tense

I shall have been given.
You will have been given (thou wilt).
He will have been given.
We shall have been given.
You will have been given.
They will have been given.

SUBJUNCTIVE MOOD, ACTIVE VOICE

Present Tense

If I give.	If we give.
If you give.	If you give.
If he give.	If they give.

Past Tense

If I gave.	If we gave.
If you gave.	If you gave.
If he gave.	If they gave.

Present Perfect Tense

If I have given.	If we have given.
If you have given.	If you have given.
If he have given.	If they have given.

The Past Perfect Tense is like the Indicative Mood.

SUBJUNCTIVE MOOD, PASSIVE VOICE

Present Tense

If I be given.	If we be given.
If you be given.	If you be given.
If he be given.	If they be given.

Past Tense

If I were given, *etc.*

Present Perfect Tense

If I have given, *etc.*

The Past Perfect Tense is like the Indicative Mood.

94. Potential Phrases. The word *potential* suggests the "possibilities" of verb phrases that have the help of certain auxiliaries — *may*, *can*, *must*, *might*, *could*, *would*, and *should* — in expressing possibility, permission, ability, obli-

gation, or necessity. These auxiliary verbs are often called *modal auxiliaries*, and the collection of verb phrases the *potential mood*.

May, *can*, *would*, and *should* need to be used with care. For the difference in meaning between *may* and *can*, see the exercises in section 127; for *would* and *should*, see page 152.

"MAY" AND "MIGHT"

Active Voice

Present Tense

I may give.	We may give.
You may give.	You may give.
He may give.	They may give.

Past Tense

I might give.	We might give.
You might give.	You might give.
He might give.	They might give.

Present Perfect Tense

I may have given.	We may have given.
You may have given.	You may have given.
He may have given.	They may have given.

Past Perfect Tense

I might have given.	We might have given.
You might have given.	You might have given.
He might have given.	They might have given.

Passive Voice

Present Tense

I may be given, *etc.*	We may be given, *etc.*

Past Tense

I might be given, *etc.* We might be given, *etc.*

Present Perfect Tense

I may have been given, *etc.* We may have been given, *etc.*

Past Perfect Tense

I might have been given, *etc.* We might have been given, *etc.*

EXERCISES

270. Recite synopses of *give* in both the active and the passive voice, singular and plural number, taking each person in turn.

271. What two forms of the subjunctive of *give*, in the active voice, are different from the corresponding forms of the indicative? Point out the differences in the passive voice of the two moods, using the same verb.

272. Recite synopses of *be* in the indicative mood, active voice, singular and plural number, taking each person in turn.

273. In a similar way, recite synopses of (1) *be* in the subjunctive mood, (2) *see* in the indicative and subjunctive moods, in both voices.

274. In the following sentences, insert *may*, *can*, *must*, *might*, *could*, *should*, or *would*. You can justify the choice of more than one word in some instances. (*Should* is distinguished in meaning from *ought*, the latter being the stronger word and implying greater obligation.)

1. Two hours' extra study * be enough to complete the lesson.
2. It * all be done much better without their assistance.
3. He told them how he had thought friendship * grow up between the boys.

4. "One * lead a horse to water,
'Twenty * not make him drink."

5. I * like to receive your answer as soon as possible.

6. More did not expect, however, that Henry VIII * follow all his suggestions.

7. The slaying of the Minotaur * be taken to symbolize the freeing of the Athenians from a tribute paid to the king of Crete.

8. We * not understand the Greeks of historic times without some knowledge of the myths in which they believed.

9. Such an event, it was believed, * foreshadow only the most direful calamities to the State.

10. I wish I * go.

11. It is evident that he * have been mistaken in what he said.

12. Conversational language * not be slangy or slipshod.

13. The steamer * reach port to-morrow at noon.

14. Every evening he * shut himself up in his library with his books. Sometimes he * come out at ten for a few minutes, but usually he * remain at work until midnight.

15. You * not take his book, but you * have the loan of mine.

16. I * like to go if you * only go with me.

17. Napoleon * have beaten Wellington at Waterloo if the French * have delayed the appearance of Blücher.

18. You * be more careful in future if you expect to have your work accepted.

19. Your reading * be smooth.

20. Look through each sentence so carefully that you * discriminate in your reading between the main thought and the subordinate thought.

275. Make a list of the verbs in section 95 that cannot be used in the passive voice, and be prepared to give the reasons for your selection.

276. Write out the third person singular, all tenses, active and passive voice, of the verb *bring*.

277. Write out the perfect tenses (see pp. 157–158), active voice, of the verb *choose*.

278. Select some verb from section 95 that may be used in both the active and the passive voice, and conjugate it in

full in the indicative mood (*a*) in the active voice, (*b*) in the passive voice.

279. Conjugate in full in the subjunctive mood, active voice, the verb selected in the preceding exercise.

95. Regular and Irregular Verbs. Verbs which form the past tense by adding *ed*, *d*, or *t*, to the present are called *regular;* all others, *irregular*. The following list contains the present and past tenses and the past participle of certain verbs in each class that are often illtreated.

Present	*Past*	*Past Participle*
awake	awoke, awaked	awaked
bear	bore	borne (carried) born (brought into the world)
beat	beat	beaten
begin	began	begun
beseech	besought	besought
bid (command, or "bid good-by," etc.)	bade (*a* as in *at*)	bidden
bid (at auction)	bid	bid
break	broke	broken
bring	brought	brought
burst	burst	burst
choose	chose	chosen
come	came	come
do	did	done
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
fly	flew	flown
forbid	forbade	forbidden
forget	forgot	forgotten
freeze	froze	frozen
get	got	gŏt
go	went	gone

Present	*Past*	*Past Participle*
lay	laid	laid
lead	led	led
lie (to recline)	lay	lain
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
see	saw	seen
set	set	set
shake	shook	shaken
shoe	shod	shod
show	showed	shown
shrink	shrank	shrunk
sing	sang	sung
sit	sat	sat
slay	slew	slain
speak	spoke	spoken
spring	sprang	sprung
steal	stole	stolen
strive	strove	striven
take	took	taken
tear	tore	torn
throw	threw	thrown
write	wrote	written

EXERCISES

280. Study the principal parts of every one of these verbs until you know them thoroughly and can use them mechanically. Be prepared to write as well as to recite them.

281. In each of the following sentences, insert the required form of the verb:

1. The child (*awake*, — present perfect, active).
2. The side of the vessel (*beat*, — past, passive) in by the force of the waves.
3. The bells (*begin*, — future, active) to ring at eleven o'clock.
4. The girl (*break*, — present perfect, active) the pitcher.
5. The messenger (*bring*, — past, active) good news.

6. Many are called, but few (*choose*, — present, passive).

7. The horseman (*bring*, — past, active) good news from Ghent.

8. She (*choose*, — past, active) to stay at home.

9. He (*do*, — past perfect, passive) his work well.

10. When the class (*do*, — present perfect, active) that exercise, I will give out the next lesson.

11. Now that the work (*do*, — present, passive), it is easy to find fault.

12. The traveler (*drink*, — past, active) the water eagerly.

13. Four generations (*drink*, — past perfect, active) from this well.

14. He (*eat*, — past, active) in haste.

15. The iron (*eat*, — past perfect, passive) away by the acid.

16. Many of the fugitives (*flee*, — past, active) to the mountains.

17. Summer (*go*, — perfect, active) and the birds (*fly*, — present perfect, active).

18. The sap (*flow*, — future, active) freely if the weather continues warm.

19. As the chicken (*flee*, — past, active) from the hawk, a kingbird (*fly*, — past, active) in haste from his airy perch to attack the pursuer.

20. The royal cook (*forget*, — past perfect, active) the cakes, and they were burned.

21. His hands (*freeze*, — past, passive) with the cold.

22. Right on our flank the crimson sun (*go*, — past, active) down.

23. He (*go*, — present perfect, active) home, but his brother (*go*, — future, active) with you.

24. Never foot had firmer tread.
On the field where Hope (*lie*, — past, active) dead.

25. This old tree (*lie*, — present perfect, active) here many years.

26. You (*lay*, — past, active) the book there yourself.

27. Wherever you (*lead*, — present, active) the party, we will follow.

28. The path (*lead*, — past, active) to the meadows.

29. He thinks that he (*lead*, — future, active) the team to victory.

30. The knights (*ride*, — future, active) in all their pride
Along the streets to-day.

31. The horse (*ride*, — past, passive) by an Indian chief.

32. As the sexton (*ring*, — past, active) the bell, the straggling congregation (*begin*, — past, active) to assemble.

33. The teacher (*ring*, — past perfect, active) the bell.

34. In the Bay of Fundy the tide (*rise*, — present, active) rapidly.

35. The sun (*rise*, — past perfect, active) before we left the camp.

36. The clock (*run*, — future perfect, active) down, before we return from our vacation.

37. The traveler (*see*, — past perfect, active) many strange lands.

38. He (*see*, — past, active) the same old faces that he (*see*, — past perfect, active) so often before.

39. The horse (*shoe*, — past perfect, passive) by an inexperienced blacksmith, and limped badly as Carleton (*ride*, — past, active) him to the hunt.

40. She (*sing*, — present perfect, active) in every great city in Europe and America.

41. The birds (*sing*, — past, active) in merry tune.

42. I (*set*, — past, active) the lamp on the table and then (*sit*, — past, active) down to write.

43. The house (*sit*, — present, active) back from the road among a grove of trees.

44. Webster (*speak*, — past perfect, active) continuously for two hours.

45. Suddenly the tiger (*spring*, — past, active) towards his keeper.

46. The trap (*spring*, — present perfect, passive) by the mouse.

47. The Oxford crew (*strive*, — past perfect, active) too hard at the first of the race, and were now beginning to fall behind.

48. He (*strive*, — past, active) night and day to succeed.

49. The prisoners (*take*, — past, passive) to another stockade.

50. All the summer birds (*take*, — present perfect, active) flight.

51. The sails (*tear*, — past, active) to tatters by the violence of the wind.

52. When Gibbon (*write*, — past perfect, active) the last words of his great history, he felt like a prisoner who (*burst*, — present perfect, active) his prison bars and is free.

282. Write sentences containing the following forms of the verbs on pages 163–164: (1) *awake* to *break* (inclusive), past participle: (2) *bring* to *eat*, perfect indicative active; (3) *fly* to *ride*, present participle; (4) *ring* to *sit*, past indicative; (5) *slay* to *write*, past perfect active.

ADJECTIVES AND ADVERBS

96. *This* and *That*. The limiting adjectives *this* and *that*, which are commonly called *demonstrative*, differ from most adjectives in that they are inflected for number (the plural forms are *these* and *those*). We must therefore take pains to use the *singular* forms with the collective nouns *kind*, *class*, and *sort*, which are grammatically singular. For example,

1. Do you like *this* kind of apples?
2. I prefer *that* kind of pens.
3. We all enjoy *that* sort of man.

97. Articles. Articles limit nouns as really as do other limiting adjectives, and it is important to remember that the omission or addition of one of these little words will change the meaning.

"I know a poet and novelist" means that the same man is both poet and novelist. "I know a poet and a novelist" means that I know two men, the one a poet and the other a novelist.

EXERCISE

283. Explain the following:

1. The red and white flag. 2. The red and white flags. 3. The red and the white flags. 4. The red, white, and blue flags. 5. The red, the white, and the blue flags. 6. The red and white, and the blue flags. 7. The red, and the white and blue flags. 8. I saw a black and and a white cow. 9. I saw a black and white cow.

98. Adjective or Adverb. Sometimes you may be uncertain whether you need an adjective or an adverb. If you are describing the subject or the object, use an adjective; if you are modifying the verb, use an adverb. In "He looks happy

and " He is happy " the adjective goes with the subject; in " He made us happy," with the object. In " He speaks happily " we learn about his manner of speaking. *In general, use an adjective whenever you can substitute some form of " be " for the verb; in other cases use an adverb.*

EXERCISE

284. In these sentences, tell what each adjective or adverb modifies:

1. The sun shines hot. 2. She flushed hotly. 3. The moon shines bright. 4. The flowers smell sweet. 5. She smiled so sweetly that Mary soon forgave her. 6. We reached home safe (safely). 7. He fell unconscious (unconsciously). 8. I found my opponent quick (quickly). 9. The father looked gravely at the son. 10. The boy looked grave. 11. Our fathers came here to enjoy their religion free and unmolested. 12. They made the roof tight.

PREPOSITIONS

99. The Proper Preposition. Although prepositions do not change their form, it is important to choose the right one in any given instance.

There are special prepositions that go with certain words. Thus, we should say *different from* (not different *than*).

His hat is better than mine and *different from* yours.

When in doubt about what preposition to use in a case of this kind, consult a good dictionary.

EXERCISES

285. The following sentences illustrate the correct use of the italicized prepositions. Employ the same prepositions in oral sentences of your own.

1. You may sit *beside* me.
2. *Besides* these honors he received much money.

3. The words of the speaker were in perfect accord *with* his past acts.

4. The prisoner was acquitted *of* the charge that had been brought *against* him.

5. The man complied cheerfully *with* his employer's request.

6. The man *on* your right is entirely dependent *upon* his son.

7. He is walking *in* the room.

8. He is walking *into* the room.

286. In this group of sentences, prepositions are incorrectly used. Rewrite the sentences correctly.

1. Three boys owned a launch *between* them.

2. The money was divided equally *among* each of the members.

3. In the orchard there was a distance of thirty feet *between* each tree.

4. We soon found the berries we were in search *for*.

5. He said something to the fellow *side* of him.

287. In these sentences, supply the appropriate preposition:

1. I agree * you that it is not necessary for him to consent * your proposal.

2. Mother confides * you so fully that she will intrust the secret * you.

3. Boys who cannot cheerfully conform * the requirements of this school had better go elsewhere.

4. His actions do not correspond * his words.

5. The brothers correspond * each other throughout the vacation.

6. Although he differs * his brother, both have a pleasant way of agreeing to disagree.

7. One star differeth * another star in glory.

8. She parted * her brother with the feeling that there was no need * his going.

9. The little fellow was not eager to part * his last apple, but he was generous enough to offer me a taste * it.

10. Have you a taste * study?

288. Write sentences for the sake of using correctly each of the following expressions:

agree with (a person)
agree to (a proposal)
beside (by the side of), besides (in addition to)
between (when the reference is to two objects), among (when the reference is to more than two objects)
confide in (= trust in)
confide to (intrust to)
conform to
correspond to or with (a thing)
correspond with (a person)
differ from (a person or thing)
differ from or with (in opinion)
different from
in (with verbs of rest), into (with verbs of motion)
need of
part from or with
taste of (food)
taste for (art)

CONJUNCTIONS

Like prepositions, conjunctions do not change their form, but they are sometimes used incorrectly. They are either *coördinate* or *subordinate.*

100. Coördinate Conjunctions. Coördinate conjunctions connect parts of a sentence that have the same "order," or rank. They take the same construction after them as before them. The simple coördinate conjunctions are ***and***, ***but***, and ***or***.

1. He is bright, *and* he knows it.
2. This is the man who came yesterday *and* who says he knows you. (Here *and* connects dependent clauses.)
3. He read some rules concerning pronouns *and* which were to be looked over carefully for the next lesson. (An incorrect sentence; an attempt to make *and* connect a phrase with a dependent clause.)

Certain coördinate conjunctions, called *correlatives*, go in pairs: *not only — but also (but); not merely — but; both — and; as well — as; either — or; neither — nor.*

Their position should show at once what words they compare or contrast.

1. Not only is he trying, but he is succeeding.
2. I am eager to own *not only* "The Pathfinder" and "The Spy" *but also* "Rob Roy" and "Quentin Durward."
3. I am eager *not only* to own those books *but also* to read them.
4. They recognize *neither* the horse *nor* the carriage.

EXERCISES

289. Write sentences in which you use these coördinate conjunctions: *and, but, either, or, neither, nor, also, further, yet, however, moreover, still, therefore, nevertheless.*

290. Find or write sentences in which four pairs of coördinate conjunctions are used.

101. Subordinate Conjunctions. *Subordinate* conjunctions introduce subordinate clauses; as:

We knew *that he was a sailor.*
If you prefer, I will remain.

Like must not be used as an equivalent for the subordinate conjunction *as.*

He walks as Fred does. (Correct.)
He walks like Fred does. (Incorrect.)

When the verb is not expressed, as in "He walks like Fred," *like* is correct; in this case it has the force of a preposition.

Nor should *like* be used for *as if* in such a sentence as:

He looked *as if* he were angry.

Subordinate conjunctions may he *correlative* (see sect. 100); as, *whether — or.*

EXERCISE

291. Write sentences in which you use these subordinate conjunctions : *although, though, as, because, if, lest, since, that, unless, whether, while, for.*

PHRASES AND CLAUSES

102. Phrases. A group of words without a subject and a predicate, used as a single part of speech, is called *a phrase*. Phrases are used as nouns, adjectives, or adverbs, and according to their use are named *noun* phrases, *adjective* phrases, or *adverbial* phrases.[1] According to their composition phrases are prepositional, infinitive, or participial.

1. Noun phrases occur in these sentences:

The Massachusetts Institute of Technology is a well-known institution. (Subject.)

Did you ever learn *the Declaration of Independence?* (Direct Object.)

" Evangeline " is *a well-known poem.* (Subjective complement.)

The meeting was called to order by Mr. Murchie, *the president of the club.* (Apposition.)

Noun phrases are frequently infinitive phrases.

To err is human. (Subject.)
He likes *to read Scott.* (Direct Object.)

2. Adjective phrases occur in these sentences:

A basket *of apples* stood on the table.
The house *on the corner* is built of cement.
The boy *in the first seat* knows his lesson.
Youth is the time *to learn.*

Adjective phrases may be prepositional, participial, or infinitive phrases.

[1] For the term *verb phrase* see section 82.

I know the captain *of the eleven.* (Prepositional.)
We saw John *resting on the bank.* (Participial.)
Have you patience *to wait?* (Infinitive.)

3. Adverbial phrases occur in these sentences:

The boy came *into the room.* (Place.)
The teacher dismissed the class *at noon.* (Time.)
He left the room *in haste.* (Manner.)
Having finished his work, he felt contented. (Time or reason.)

Adverbial phrases are frequently prepositional, sometimes infinitive.

He is *in the house.*
They went *at once.*
He stopped *to listen.*

EXERCISES

292. Show whether the noun phrases in these sentences are used as subject, direct object, or subjective complement:

1. To make a misstep would be sure death.
2. You need to spend at least an hour on this lesson.
3. The difficulty was, to get a practical solution of the problem.

293. Show whether the adjective phrases in these sentences are prepositional, participial, or infinitive, and tell what words they modify:

1. I saw your advertisement for an office boy in last night's paper.
2. He heard the bells ringing in the distant steeple.
3. No one had courage to enter.

294. Show whether the adverbial phrases in these sentences indicate time, place, or manner, and state what words they modify:

1. The squad left at ten o'clock.
2. The paper is in the second drawer.
3. They marched in good order.

295. Give the syntax of each of the following phrases:

1. They planned to catch the train for New York.
2. We found the president sitting in his office.
3. The pupils were dismissed at noon on the day before Thanksgiving.
4. A bird in the hand is worth two in the bush.
5. I do not fear to face the consequences of my act.
6. About, about, in reel and rout
   The death fires danced at night.
7. He had thin silver bracelets upon his arms, and on his neck a collar of the same metal, bearing the inscription, "Wamba, the son of Witless, is the thrall of Cedric of Rotherwood."

296. In the following paragraph tell whether the phrases are noun, adjective, or adverbial phrases:

In Dickens's early life we see a stern but unrecognized preparation for the work that he was to do. Never was there a better illustration of the fact that a boy's early hardship and suffering are sometimes only divine messengers disguised, and that circumstances which seem only evil are often the source of a man's strength and of the influence which he is to wield in the world. He was the second of eight poor children, and was born at Landport in 1812. His father, who is supposed to be the original of Mr. Micawber, was a clerk in a navy office. He could never make both ends meet, and after struggling with debts in his native town for many years, moved to London when Dickens was nine years old. — W. J. LONG, "English Literature."

297. Give the syntax of the infinitive, prepositional, and adverbial phrases in the following selection:

When I strolled around the pond in misty weather, I was sometimes amused by the primitive mode which some ruder fisherman had adopted. He would perhaps have placed alder branches over the narrow holes in the ice, which were four or five rods apart and an equal distance from the shore, and having fastened the end of the line to a stick to prevent its being pulled through, have passed the slack line over a twig of the alder, a foot or more above the ice, and tied a dry oak leaf to it, which, being pulled down, would show when he had a bite. These alders loomed through the mist at regular intervals as you walked halfway round the pond. — THOREAU, "Walden."

103. Clauses. A *clause* is a group of words which contains a subject and a predicate. If a clause is used as a

single part of speech, it is said to be *dependent;* other clauses are *independent.*

I do not doubt (Independent or principal clause.) *that you are honest.* (Dependent or subordinate clause, used as a noun; equivalent to *your honesty.*)

We stood up and (Independent clause.) *they took our seats.* (Independent clause.)

Noun clauses

That he is able (Subject, equivalent to *his ability.*) is well known.

Do you know *who he is?* (Direct object, equivalent to *him.*)

This is *where I live.* (Subjective complement, equivalent to *my home.*)

The report *that he is coming* (In apposition with the subject.) surprises me.

I do not believe the report *that he is coming.* (In apposition with the object.)

Adjective clauses

There is a horse *that is kind.* (Equivalent to *kind.*)

My brother, *who is older than I,* knows him better. (Equivalent to *older.*)

Adverbial clauses

I shall study *when you study.* (Time.)
where you study. (Place.)
if you study. (Condition.)
because you study. (Cause.)
as you study. (Manner.)

I shall go *in order that you may study.* (Purpose.)

I shall study *as hard as you do.* (Degree.)

I shall study *although you do not.* (Concession.)

He has studied birds *so* much *that he knows something about them.* (Result.)

104. Direct and Indirect Discourse. Statements which give the thought of another in his own words are said to be *direct quotations* or *direct discourse;* for example:

1. John said, "I will come."
2. William writes, "The sleighing is excellent."
3. The order is, "Come at once."
4. The question is, Shall we go?

Statements which give the substance of another's thought in a somewhat different form are said to be *indirect quotations* or *indirect discourse;* for example:

5. John said that he would come.
6. William wrote that the sleighing was excellent.
7. The order was to come at once.
8. The question was whether we should go.

The change from direct to indirect discourse involves a change in person, usually in tense, and often in mood. Compare sentences 1 and 5, 2 and 6 above.

NOTE. Indirect discourse clauses, generally introduced by "that," may be used with verbs and other expressions of *saying, telling, thinking, knowing,* and *perceiving.*

EXERCISES

298. In the following sentences, classify the clauses:

1. What reply I should give him, was more than I knew.
2. Please tell me where I can find Mr. Hayden.
3. That is what I want.
4. The fact that he is wealthy should not protect him from just punishment.
5. He made the statement that he should not return to school.
6. Where is the man that was hurt?
7. This is a picture of Eli Whitney, who invented the cotton gin.
8. I have brought the letters that we wrote last time.
9. I shall start as soon as the bell rings.
10. He was sure to be found where the danger was greatest.
11. If you will write me a letter of introduction, I shall be greatly obliged.
12. We could not work because the smoke was so thick.

299. Rewrite ten of the foregoing sentences, substituting for the dependent clauses either (1) phrases or (2) words.

300. Write sentences containing clauses that express (1) time, (2) place, (3) condition, (4) cause, (5) manner, (6) purpose, (7) degree, (8) concession, and (9) result. (See p. 175.) Be prepared to explain the syntax of each phrase and clause.

301. Turn the following statements into indirect discourse. Be careful of your tenses.

1. She is a lady. 2. You know my father. 3. You have known my father a long time. 4. We must be honest and straightforward. 5. They are all prompt and eager to begin work. 6. One can tell that those men are Americans. 7. Copy this work just as it stands on the board.

302. Turn the following statements into direct discourse. Be careful of your tenses.

1. My cousin thinks that he is a good writer.
2. The teacher thought that we did not like to read aloud.
3. I knew that those girls were loyal to the school.
4. As they unfolded their napkins, Malling asked whether John had been in these rooms long.
5. After a pause, he said that few men know how terrible the face of truth can be.
6. He remarked that coffee seemed to wake up his mind and he would have another cup.
7. As she rose, Dorothea said that she had chatted a great deal and it was now time for her to go.
8. Looking at her with a grave appeal in his eyes, he said he did not believe that she would let any circumstance of his birth create a prejudice against him.
9. The child wondered why there were so many things his parents did not seem to understand.
10. The committee of a graduating class at Yale once went to a local jeweler with a commission for a class badge. They explained that they had in view a design representing a youthful graduate surveying the universe. The jeweler inquired about how large they would like the figure. In reply, the spokesman said that they

thought the graduate ought to cover about three quarters of the badge and the universe the rest.

303. In class, change the following direct questions to indirect questions. (It may be convenient to introduce some of them by *whether* or *if*.)

1. Why should a girl go to college? 2. Should a girl's studies be the same as a boy's? 3. Are you eighteen years old? 4. How much snow fell yesterday? 5. In what ways can pupils be taught to discover errors in their compositions? 6. Am I to revise the theme and then rewrite it?

304. Write the following direct commands as indirect commands. Use, for example, such introductory expressions as "We were ordered," "We were urged."

1. Stand erect. 2. Come before you are needed. 3. Work while you work. 4. Make hay while the sun shines. 5. When in Rome, do as Rome does.

305. In telling the incidents on pages 276–279, turn the direct discourse into indirect, and point out the difference in effect.

105. Relations between Clauses. Clauses of the same rank are connected by coördinate conjunctions (see sect. 100). Subordinate clauses are introduced by (1) subordinate conjunctions, (2) relative pronouns, (3) adverbs (also called conjunctive adverbs).

EXERCISES

306. Point out, in the paragraph on pages 290–291, the sentences containing coördinate conjunctions.

307. Point out, on page 127, the sentences containing (1) subordinate conjunctions, (2) relative pronouns, (3) conjunctive adverbs, and note in each instance the kind of clause (whether noun, adjective, or adverbial) introduced by the particular connective.

308. Find or write sentences in which each of these expressions is used correctly: *and that, and who, and which.* (See sect. 100.)

106. Analysis. Ability to analyze sentences will help us to understand passages that puzzle us in our reading and to revise phrases that seem awkward in our writing. A thorough knowledge of sentence structure will mean that, as we talk and write, words will slip into their proper places.

In analyzing a simple sentence we point out the *subject and its modifiers*, — adjectives, adjective phrases, or adjective clauses; the *predicate and its modifiers*, — adverbs, adverb phrases, or adverb clauses; the *object and its modifiers*, — adjectives, adjective phrases, or adjective clauses.

The following sentences have been so arranged that the eye can see instantly the relation of the parts:

Subject and modifiers	*Predicate and modifiers*	*Object and modifiers*	*Subjective Complement*
I	made	an excursion	
	on a soft summer morning in the genial month of May to Windsor Castle		
It	is		a place (subjective complement) full of storied associations

If the sentence is complex, we separate the main from the subordinate clause and analyze each in turn. We must be prepared to explain the relation between the main and the subordinate clause.

A compound sentence is separated into its clauses, and each is analyzed as a simple sentence would be.

EXERCISES

309. The following sentences are intended to illustrate in simple, progressive fashion the common grammatical constructions that have proved troublesome. Analyze each of them, and be prepared to explain the syntax of any word.

1. I followed them.
2. Every paragraph should be indented.
3. All was bustle and hurry.
4. The seizing of the fine group of islands is a feat worthy of notice.
5. Every face was pale.
6. The vessel was very near now.
7. Neatness should be conspicuous in all our work.
8. Several women on deck heard this remark.
9. The captain's daughter wrote the incident years afterward.
10. The sight of the soldiers, standing with guns pointed at me, sent a shiver through my whole body.
11. Three men emptied a hogshead, pulled it on deck, and beat it loudly.
12. Use a hyphen to mark the division and put it at the end of the line.
13. Early English writers spelled some words in several ways, but in our time it is important never to vary the spelling of a word.
14. Every face was pale with fear; some talked, others wept.
15. If we like, we may try our hand at a little verse.
16. We must not divide a word at the end of a line unless we can divide it by syllables.
17. Most of us will read a letter before we will read a book.
18. One day while I was riding in an electric car, a man got in with a little child.
19. When paragraphs are quoted, the quotation marks are placed at the beginning of each paragraph and at the end of the last one.
20. The woods were largely pine, though yellow birch, beech, and maple were common.
21. He uttered the word "Silence!" so harshly that no one dared do otherwise than obey.
22. Whether a paper be a note to a friend or a petition to the President of the United States, it should be neat and attractive.

23. My cousin sent me a letter from the Philippines, where he is with his company.

24. No words save those of welcome were spoken until I had eaten heartily.

25. The stream in the Doone country looked smaller than it seemed in the book.

26. The title of a book or paper may be quoted or italicized, as the writer prefers.

27. The loud cries of a pair of blue jays resounded from a group of cedar trees a few minutes after the sun rose.

28. Happy is he who can see his defects; happier he who, with stout heart and infinite patience, toils incessantly to overcome them.

29. Our friends prize highly those letters into which we put much of ourselves.

30. A group of sentences which relate to a single division of the subject is called a paragraph.

31. There are scores of words that we see day after day and yet misspell.

32. The criticisms you get from your classmates should be valuable.

33. By careful observation we learn in what way many things are made.

34. Whatever the teacher wishes the heading to include should be separated from what follows by a blank space.

35. What first strikes the eye of the reader will repel or attract.

36. We should remember that we can never tell who may read our letters or how long they may be preserved.

37. They heard that the man who had killed that deer was fined.

38. "The Mother Tongue" suggests that the book would appeal to all who speak the English language.

39. We are pursued by a hostile cruiser, and if you care for your life, you had better go to the cabin.

40. Three paragraphs are indicated, but I see no reason why there should be more than one paragraph.

310. Analyze the following sentences:

1. The black cow is in the pasture near the road.
2. We will all go with you if you are willing.
3. We know whom you mean.
4. I said, "Dick, you are right."
5. When they learned that it was I, they were very happy.

6. They were surprised when they found it was I.
7. Man can neither drink steam nor eat stone.

311. Analyze the following sentences:

NOTE. If the teacher thinks best, these sentences may be omitted until the second year.

1. Our lesson in arithmetic to-day was a review of decimal fractions.
2. In American history we are studying about the causes of the Civil War.
3. The other day when on my way to school, I saw a peculiar automobile accident.
4. Good manners are a social and a business asset.
5. Once upon a time a wolf met Little Red Riding Hood.
6. Raphael's "Sistine Madonna" is a picture that will repay careful study.
7. The other morning I saw two sparrows attack a small gray bird that looked like a woodpecker.
8. He is one of the boys who have received prizes.
9. Boy after boy said he wished to go.
10. Rip Van Winkle, however, was one of those happy mortals, of foolish, well-oiled dispositions, who take the world easy.
11. Fortunately for the English tourists, the people of Switzerland proved truly hospitable.
12. If there be any difference, the former are rather the more substantial.
13. Were he still a politician, and as brilliant a one as ever, he could no longer maintain anything like the same position in the political world.
14. If he have strength of arm, well and good; it is one species of superiority.
15. Making her way round the foot of the rock, she suddenly found herself close to our tent.
16. Having a taste for sights of this kind, and imagining, likewise, that the illumination of the bonfire might reveal some profundity of moral truth heretofore hidden in mist or darkness, I made it convenient to journey thither and be present.
17. He seems not to believe that "he laughs best who laughs last."
18. It is probable that the burglar entered at the front window, for it was found open and it has no lock.

19. The man complied cheerfully with his employer's request.
20. To make a misstep would be certain death.
21. The difficulty was to get a practical solution of the problem.
22. We heard the bells ringing in the distant steeple.
23. No one had courage to enter.
24. A bird in the hand is worth two in the bush.
25. About, about, in reel and rout
The death fires danced at night.
26. What is an abundance to a frugal person will scarcely seem a plenty to a spendthrift.
27. John Gilpin was a citizen
Of credit and renown.
28. Tell me not in mournful numbers
Life is but an empty dream.
29. The very external aspect of the proud old pile is enough to inspire high thought.
30. It rears its irregular walls and massive towers, like a mural crown, round the brow of a lofty ridge, waves its royal banner in the clouds, and looks down, with a lordly air, upon the surrounding world.
31. It was upon a delicious summer morning, before the sun had assumed its scorching power, and while the dews yet cooled and perfumed the air, that a youth, coming from the northeastward, approached the ford of a small river, or rather a large brook, tributary to the Cher, near to the royal Castle of Plessis-les-Tours, whose dark and multiplied battlements rose in the background over the extensive forest with which they were surrounded.
32. On the bank of the above-mentioned brook, opposite to that which the traveler was approaching, two men, who appeared in deep conversation, seemed from time to time to watch his motions; for as their station was much more elevated, they could remark him at considerable distance.

312. In class, write a simple sentence, consisting of (1) a subject, (2) a predicate, (3) an object.

313. Add to the sentence you have just written, or to one similar in form, (1) an adjective, (2) an adverb.

314. In class, write sentences containing (1) a compound subject, (2) a compound predicate, (3) an adjective modified by an

adverb, (4) a clause used as direct object, (5) a clause used as subject, (6) an adjective clause.

315. Write (1) a compound sentence containing an adjective phrase; (2) one containing an adverbial phrase; (3) one containing an infinitive phrase used as a noun.

316. If possible, make the three sentences you have just written complex, and note the difference in effect. (See sect. 115.)

317. Write (1) a complex sentence containing an adverbial clause denoting time; (2) one containing a clause of purpose; (3) one containing a clause of degree; (4) one containing a clause denoting condition; (5) one containing a clause of result.

318. If possible, make the five sentences you have just written compound. In how many cases is the change desirable?

319. Write complex sentences containing (1) a clause used as subjective complement, (2) a clause of concession, (3) a clause denoting manner, (4) a clause denoting place, (5) a clause denoting cause.

320. If possible, make the five sentences you have just written compound. In how many instances is the change an improvement?

321. Write complex sentences containing (1) a phrase denoting place; (2) a clause denoting place; (3) a phrase denoting time; (4) a clause denoting time; (5) an adjective clause and an adjective phrase; (6) a noun phrase and a noun clause.

322. If possible, make the six sentences you have just written compound. Is there a gain in any instance?

PART TWO

CHAPTER X

THE PARAGRAPH AND ITS DEVELOPMENT

107. The Coherent Paragraph. In our study of Chapters IV and V we have come to realize the value of applying the test of *unity* to our written work. We have also learned something of the meaning of *coherence* and *emphasis*, but in this chapter we are to become more familiar with them. When a paragraph has *a single main thought*, we say that it has unity, or that it is a unit. When thoughts take their places in a natural order, so that the sentences fit together closely, we say that the paragraph has coherence. A step toward unity is to exclude all details which do not have a bearing on the paragraph topic. (See sect. 28.) A step toward coherence is to arrange the details in a natural or logical order. Sometimes a carefully worded topic sentence is the best guide through a paragraph. Sometimes connectives help us show the relation of one sentence to another.

108. Connectives. Whether a writer uses topic sentences or not, he will often need conjunctions and conjunctive phrases, such as: *however, yet, then, too, hence, moreover, accordingly, in short, also, further, nor, but, and, on the contrary, while, on the other hand, still, indeed, therefore, first, secondly, finally.*

A connective liable to be overworked is *and*. It is often

used to fill gaps, as *and-er* is used by pupils in reciting. We should hesitate to allow it to stand at the beginning of a sentence or a paragraph, and in revising a manuscript we should cut out every *and* we do not absolutely need.

A demonstrative adjective,[1] used with a noun, frequently makes a good connecting link. It enables the writer to repeat a word or an idea that he wishes to keep before the reader.

EXERCISES

323. In the following selections, point out the value of the connectives:

In Franklin Park

I was in Franklin Park this morning [February 25] about ten minutes before sunrise. The somewhat pale moon was still shining in the west, while the eastern horizon and the clouds above it were suffused with pink. This pink grew brighter and brighter until it became golden. Just then I heard a single half-suppressed caw, and turning toward the west beheld a long, dark line of crows, at least fifty, pursuing a northerly course. The loud cries of a pair of blue jays resounded from a group of cedar trees a few minutes after the sun rose. The chickadees, too, were early risers and three hairy woodpeckers put in an appearance in good season. Squirrels, both red and gray, were numerous, and at one time I noticed five gray fellows in a single pine tree. In passing a low hedge of evergreens, I heard a chirp, and looking carefully, I saw a song sparrow perched in the hedge. I tried by various whistles and bird notes to get him to sing his spring song to me, but the only response he would give was a melancholy chirp, which seemed to mean that spring had not yet come.

Rip Van Winkle

In that same village, and in one of these very houses (which, to tell the precise truth, was sadly time-worn and weather-beaten), there lived, many years since, while the country was yet a province of Great

[1] See page 167.

Britain, a simple, good-natured fellow, of the name of Rip Van Winkle. He was a descendant of the Van Winkles who figured so gallantly in the chivalrous days of Peter Stuyvesant, and accompanied him to the siege of Fort Christina. He inherited, however, but little of the martial character of his ancestors. I have observed that he was a simple, good-natured man; he was, moreover, a kind neighbor, and an obedient, hen-pecked husband. Indeed, to that latter circumstance might be owing that meekness of spirit which gained him such universal popularity; for those men are most apt to be obsequious and conciliating abroad, who are under the discipline of shrews at home. Their tempers, doubtless, are rendered pliant and malleable in the fiery furnace of domestic tribulation. . . . A termagant wife may, therefore, in some respects, be considered a tolerable blessing; and if so, Rip Van Winkle was thrice blest. — IRVING, "The Sketch-Book."

THE LINGERING DAYLIGHT

By this time the sun had gone down, and was tinting the clouds towards the zenith with those bright hues which are not seen there until some time after sunset, and when the horizon has quite lost its richer brilliancy. The moon, too, . . . These silvery beams . . . They softened . . . With the lapse of every moment, the garden grew more picturesque . . . The commonplace characteristics . . . were now transfigured by a charm of romance. A hundred mysterious years were whispering among the leaves. . . . Through the foliage that roofed the little summer-house the moonlight flickered to and fro, and fell silvery white on the dark floor, the table, and the circular bench, with a continual shift and play, according as the chinks and wayward crevices among the twigs admitted or shut out the glimmer. — HAWTHORNE, "The House of the Seven Gables."

324. Rewrite the following incoherent theme to make it one coherent paragraph. Begin with a better topic sentence. Before class test your theme by the questions in Exercise 60.

It was a rather large farm of twenty acres.
There was a tall elm tree in one corner of the yard.
Underneath one of the large branches was a rabbit house where

four white angora rabbits were kept. The chickens were running around on the grass.

About forty yards from the tree was a barn. The boys were putting hay in the top of it for the winter's feed for the cows and horses.

There were a blue truck wagon, a rake, and a cutting machine near the barn.

In the distance were a number of cows feeding near a pond.

Milk pails were hanging upon the whitewashed fence near the tree.

325. Insert these connectives in their proper places in the following paragraph: *in short, and lastly, for one thing, for another.*

People had no fancy for amateur explosions ——. —— it did not clearly appear that it was legal. —— it seemed a somewhat advanced example of civilization to set before barbarians. The matter, ——, became a storm.

326. Copy five of the topic sentences in Exercises 79 and 82, and write one or more sentences that naturally follow each of the five.

NOTE. If all members of the class should write from a topic sentence placed on the blackboard, they would readily see possibilities of infinite variety in such an exercise as the foregoing.

327. Write five sentences of your own on as many different subjects and, as above, add to each at least one or more sentences that are closely connected.

328. Write a paragraph in which you use one of the following as an opening sentence:

1. He had plenty to do through the next hour. 2. I sauntered to the window and stood gazing at the people picking their way to church. 3. All was now bustle and hubbub in the late quiet schoolroom. 4. Dinner time came. 5. His heart opened wide to real distress.

329. Exchange themes and test their coherence. Mark *O* opposite any sentence which should be omitted, and *C* against any lack of connection.

330. Explain the working of some machine or instrument, or the process of doing something. First prepare a list of topics. As you revise, test the coherence of your paragraph, or paragraphs.

331. Write a letter to a friend, giving an account of some recent experience. Write rapidly. Think of your subject, not of how you are writing. Revise in order to secure coherence and put in correct letter form (see Chap. VIII).

332. Either as critic of your own letter, or of a classmate's, point out any lack of proper form or of unity and coherence.

109. The Emphatic Paragraph. Of the many ways of securing emphasis in a paragraph we shall consider two: (1) emphasis through position and (2) emphasis through proportion.

110. Emphasis through Position. When a man makes a speech, he naturally begins in a way that will attract and hold the attention of his audience. If in the course of his talk he at times grows less interesting, when he comes to the conclusion he rouses himself to leave a lasting impression. As the closing words naturally linger longest in the ears of the listeners, we may say that the most important part of the speech is the end. The part of next importance is the beginning. So it is with a book, a chapter, a paragraph, and a sentence. What first strikes the eye of the reader will repel or attract; the image that is last to leave his eye he will be most likely to remember. We may say, therefore, that the last sentence in a paragraph is in the most conspicuous position, and that the first sentence is in the position of second importance; that the last words in a sentence are by position the most emphatic, and that the opening words are only less emphatic.

Let us, then, look to the beginning and the ending of our paragraphs. In self-defense we need to attend to this matter of emphasis; otherwise the reader may lay stress on what we consider of slight importance.

EXERCISES

333. Point out the purpose of the opening and the closing sentence of the following paragraph.

THE SHELL AND THE BOOK

A child and a man were one day walking on the seashore when the child found a little shell and held it to his ear. Suddenly he heard sounds, — strange, low, melodious sounds, as if the shell were remembering and repeating to itself the murmurs of its ocean home. The child's face filled with wonder as he listened. Here in the little shell, apparently, was a voice from another world, and he listened with delight to its mystery and music. Then came the man, explaining that the child heard nothing strange; that the pearly curves of the shell simply caught a multitude of sounds too faint for human ears, and filled the glimmering hollows with the murmur of innumerable echoes. It was not a new world, but only the unnoticed harmony of the old that had aroused the child's wonder. — W. J. LONG, "English Literature."

334. Write a paragraph on the three most desirable traits in a boy or a girl, on the three most attractive ways of spending leisure time, or on any other subject.

335. Arrange the following sentences so that they shall make a paragraph which has unity, coherence, and emphasis.

But there was both luster and depth in her eyes.

Neither did her face — with the brown ringlets on either side, and the slightly piquant nose, and the wholesome bloom, and the clear shade of tan, and the half a dozen freckles, friendly remembrances of the April sun and breeze — precisely give us a right to call her beautiful.

She shocked no canon of taste; she was admirably in keeping with herself, and never jarred against surrounding circumstances.

She was very pretty; as graceful as a bird, and graceful much in the same way; as pleasant about the house as a gleam of sunshine falling on the floor through a shadow of twinkling leaves, or as a ray of firelight that dances on the wall while evening is drawing nigh.

Her figure, to be sure, — so small as to be almost childlike, and so elastic that motion seemed as easy or easier to it than rest, — would hardly have suited one's idea of a countess.

336. Make a plan for either the second selection on page 186, or the first on page 254. Can you rearrange the topics so as to give the paragraph greater emphasis? Discuss the present arrangement.

337. Rewrite the following paragraph. Omit useless words, and secure paragraph emphasis.

The Morning Transcript is, in my opinion, one of the best papers in the city. It gives the news from all parts of the world. I like the paper for three reasons: first, it tells me all the news; second, it expresses the ideas plainly so that every one can understand the meaning. This paper tells the exact truth, and most of the people in the city buy it.

111. Emphasis through Proportion. If you were to talk for ten minutes to thirty younger boys and girls, you would probably spend most of your time on what you considered the most important or most interesting topic. In the same way, to give proper emphasis to the most important details of a paragraph, you must give them sufficient space.

EXERCISES

338. In the following extract from a journal, what detail did the pupil wish to emphasize most? Did he secure the emphasis by giving this suggestion the most space, or the best position, or both?

TIMELY SUGGESTIONS ON BIRD STUDY

If one is going to study birds this year, he should begin at once [February 23], so as to know all the species that are now here, for within two weeks new birds will begin to arrive, and in six weeks we shall have thirty more species. There are many important things which are much easier to learn now than later in the season. Get between the sun and your bird; otherwise you will not be able to tell a scarlet tanager from a robin. Do not puzzle over shy, small, sober-colored birds at first; confine yourself to those having marked characteristics. Learn the songs of as many birds as you can. Make notes on everything you observe; you cannot make too many, provided they are accurate. Above all things never hurry. Identify your birds with caution; be sure you are right. Never raise even your glasses hurriedly, for many shy birds will be frightened away by the flash of the sun upon the lens. When in search of birds, pause frequently and you will see and hear much that would otherwise escape you. Therefore the motto of the successful ornithologist should be, "Slow and sure."

339. Write a paragraph in which you try to secure emphasis both by proportion and by position. First make a list of topics. You may give suggestions in regard to doing something which you know well how to do.

340. Write a paragraph on a subject taken from a book which you have read recently. First make a list of topics. These subjects from "The Last of the Mohicans" may be suggestive:

1. The Night in the Cave. 2. A Character Sketch of Hawkeye. 3. The Basest Character. 4. The Weakest Character. (Compare at least two characters.) 5. David Gamut's Good Qualities.

341. Exchange papers, and write in a single sentence the thought which you consider the most important in each paragraph you examine.

342. Write a theme on one of the following subjects: Caring for Plants; Setting the Table for Dinner; Managing a Canoe; Enjoying a Boat; Learning to Swim.

343. In class, write out and hand in with the theme just written a statement of the following points:

1. What is the main thought of each paragraph and of the theme as a whole?
2. Point out any good connectives, and any lack of connection.
3. How, if at all, is emphasis secured?

344. Give an account of one of your recent experiences. Write in a simple, straightforward way as rapidly as you can. In revising, test the unity, coherence, and emphasis of the paragraph or paragraphs.

345. Exchange themes and criticize (1) form, (2) sentence structure, (3) punctuation, (4) spelling, (5) emphasis (as in Ex. 343), (6) interest.

346. Write a theme on any subject you please.

347. Exchange papers and, as examiner, answer these questions:

1. Is it interesting? Point out what you like best in the work.
2. Is it adequate? Make a note of any topics which in your opinion should be included.
3. Is it to the point? Make an *O* in the margin against any sentence which had better be omitted.
4. Can you suggest any improvements in (1) form, (2) sentence structure, (3) punctuation, (4) spelling, (5) unity, (6) coherence, (7) emphasis, or (8) interest?

348. Write an account of to-day's recitation in history. See that your report is (1) adequate and (2) to the point. Make it a valuable record to any pupil who is absent to-day, or to a pupil who may enter the school after to-day.

349. Exchange papers and, as examiner, answer the questions given in Exercise 347.

350. In class, give the substance of what you have learned about writing themes.

112. Development of the Paragraph. In writing independent paragraphs, we have learned much about longer themes. Still more may be learned by examining a few common ways of developing paragraphs, and practice in writing all these kinds will insure considerable variety in our composition work. It must be understood that a paragraph, or a longer theme, often combines two or more of these methods of development, but in the interest of simplicity we shall give our attention chiefly to the illustration of single methods. The different methods of development are the following: (1) by details, (2) by examples, (3) by repetition, (4) by comparison and contrast, (5) by cause and effect.

1. *By details.* It is often convenient to begin a composition and a paragraph with a general statement which serves the twofold purpose of introduction and topic sentence. One natural development from such a beginning is by details. If we are to develop the subject "The Way of Transgressors is Hard" by details, we may point out that the wrongdoer is shunned by those who were his friends, that he is constantly reminded of the sorrow which his deeds have caused his family, that his own guilty conscience troubles his sleep and makes life a burden instead of a joy, that his health suffers from the constant worry of past misdeeds. Read the following and see page 246, paragraph 1; "Sunset Colors," page 225; and the paragraphs quoted on pages 289–293.

A single day in the life of a civilized man discloses the services of a multitude of helpers. When he rises, a sponge is placed in his hands by a Pacific Islander, a cake of soap by a Frenchman, a rough towel by a Turk. His merino underwear he takes from the hand of a Spaniard, his linen from a Belfast manufacturer, his outer

garments from a Birmingham weaver, his scarf from a French silk grower, his shoes from a Brazilian glazier. At breakfast, his cup of coffee is poured by natives of Java and Arabia; his rolls are passed by a Kansas farmer, his beefsteak by a Texas ranchman, his orange by a Florida negro. He is taken to the city by the descendants of James Watt; his messages are carried hither and thither by Edison; his day's stint of work is done for him by a thousand Irishmen in his factory; or he pleads in a court which was founded by ancient Romans, and for the support of which all citizens are taxed; or, in his study at home he reads books composed by English historians and French scientists. In the evening he is entertained by German singers, who repeat the myths of Norsemen, or by a company of actors, who render the plays of Shakespeare; and finally he is put to bed by South Americans who bring hair, by Pennsylvania miners and furnace workers who bring steel, by Mississippi planters who bring cotton, or, if he prefers, by Russian peasants who bring flax, and by Labrador fowlers who smooth his pillow. A million men, women, and children have been working for him that he may have his day of comfort and pleasure. In return he has contributed his mite to add a unit to the common stock of necessaries and luxuries from which the world draws. Each is working for all; all are working for each.

— GEORGE HARRIS, "Moral Evolution."

2. *By examples.* If you were given the key sentence of a paragraph "I do pity children in the city," would not the most natural way of developing this be by illustration? One or two good incidents, or examples, would be forceful and interesting. The following is a paragraph of this kind:

The true locomotive engineer is always a man of sense, of quick thought and courage in an emergency, and in peril a hero. . . . In the riots of 1863, when the city was in possession of a mob, trains of the Hudson River Road were stopped, and hundreds of women were in the depot at Thirtieth Street unable to get to their homes.

The rioters threatened to kill anyone who tried to move a wheel. An engineer instantly volunteered and said, "I will take that train up the river." On either side of the road were men frenzied with rage and with drink, ready for murder or any desperate deed, but they were so awed by the calm courage of this engineer that he was permitted to proceed. After forty years of service on the Central this engineer, Henry Milliken, joined the silent majority. His name stands among the unheralded heroes who are the pride and glory of our humanity.

3. *By repetition.* A writer frequently likes to repeat the main thought of a paragraph, modifying it slightly or considering it from a somewhat different point of view. See the selection from Franklin on page 344; the paragraph in Webster's "Reply to Hayne," beginning "I have not allowed myself, sir, to look beyond the Union"; and the following from Fox:

It must, indeed, create astonishment that . . . the character of Washington should never once have been called in question — that he should in no one instance have been accused either of improper insolence, or of mean submission, in his transactions with foreign nations. It has been reserved for him to run the race of glory without experiencing the smallest interruption to the brilliancy of his career. The breath of censure had not dared to impeach the purity of his conduct, nor the eye of envy to raise its malignant glance to the elevation of his virtues. Such has been the transcendent merit and the unparalleled fate of this illustrious man!

4. *By comparison and contrast.* One of the simplest ways to explain a thing is to begin by telling what it is not, or to compare and contrast it with something else. The following character sketch has been developed by means of comparison:

Once in the span of a generation of men comes a chess genius, who, submitting to be blindfolded, carries on successfully against

twenty antagonists twenty simultaneous games of chess . . . he works only at certain hours and under conditions of his own choosing. . . . Yet the work of this marvel . . . is only the work of the train dispatcher, who, blindfolded by four white walls, his right hand on the key and his eye fastened on the figure of a train sheet, forces his mind, when other men are asleep, to visualize the long, winding miles of his division — its trains, its passing tracks and curves, its towers and stations, its semaphores and switches. At twenty points in the darkness of his night . . . are swiftly moving trains of Pullman cars. . . . This man is no genius; he is the plain, everyday American . . . he plays every day. . . . He cannot play twenty games and rest; he must for eight hours be ready steadily for every game that comes over the wires against him, whether of storms, blockades, breakdowns, or wrecks.

— FRANK SPEARMAN, "The Nerves of the Road," *The Outlook*.

5. *By cause and effect.* A paragraph sometimes begins by giving causes and ends with a statement of the effect. If the effect comes first, it is often followed by a statement of the causes that produce it.

These [Scotch] melodies were transmitted from place to place and from generation to generation mainly by ear, and in this way they grew. The plowman in the field or the maid among the cows will whistle or sing a half-caught strain until the air completes itself. But the air will be apt to take some little turn from the singer's mood or temper, and then it is no longer the same; it has assumed a different color, sentiment, and individuality; it has become a different song, demanding different words. Melodies, too, among a musical people, are readily caught when words are lost, and the song, carried away into another glen or haugh, hums itself in the popular mind, until by-and-by it shapes itself into words that embody its changed sentiment. . . . And no doubt the fact that they suffered modification from the country people who sang them is partly the reason why they are so rich in feeling. They have gathered to themselves the unspoken humor and pathos of we know not how

many lives, and as we listen to them we seem to hear the voices of generations of dead singers come trembling to us across the centuries with a laugh or a sob.

— J. G. Dow, " Selections from the Poems of Robert Burns."

EXERCISES

351. How many of the paragraphs of " An Exciting Moment " (see p. 14) follow time order? How many of the paragraphs of " Rikki-tikki " on page 222?

352. Be prepared to read to the class (1) a simple narrative of your own that calls for time order; (2) an explanatory narrative — on making or doing something.

353. Show that quotations in Exercises 333, 407, and 601 are developed by particulars, *i.e.* details. Find the topic sentence of each paragraph, or, if there seems to be none, write one.

354. Bring to class an original paragraph developed by particulars. These subjects may be suggestive:

1. It was a beautiful spring morning.
2. He had chosen an ideal place for a summer vacation.
3. The Battle of Bunker Hill was a desperate fight.
4. Electrical engineering is an interesting occupation.

355. (1) Write a topic sentence for paragraph 1 on page 254 and point out the examples in the selection. (2) See whether you can find in your own writing a paragraph developed by examples.

356. Point out instances of repetition in the third part of the long paragraph quoted on pages 309–310, and see whether you can find in your own writing a paragraph developed by repetition.

357. Write a paragraph in which you consider the use of comparison or contrast helpful. See the selection from " The Second Jungle Book " on page 300, the subjects on pages 317–318, and the following:

1. A Modern Way of doing Business.
2. The Typewriter.
3. The Stage Coach.
4. The Telephone.
5. Harvesting in the West.
6. Vacation in Winter.

358. In the paragraph from "The Voyage," on page 40, find the causes that make the long voyage an excellent preparative.

359. Use one of the subjects on page 48 as a topic sentence, and develop a paragraph by giving causes. Be prepared to criticize your theme, answering the questions in Exercise 347.

360. Show that the paragraph under Exercise 519 is developed by details and contrast; the paragraph under Exercise 521, by particulars.

361. Show that the following topic sentences may be developed as indicated below. Write (1) a paragraph based on one sentence in each group *or* (2) a theme of considerable length based on any sentence.

1. Develop by means of incidents in time order:
   a. This was what happened.
   b. One day last week I went on an errand.
   c. The most exciting event of the summer was the tennis tournament.
2. Develop by means of particulars.
   a. I like to watch my favorite bantam.
   b. Our last lesson in history was very instructive.
   c. A walk I took yesterday was wonderfully exhilarating.
   d. It was a lonesome spot.
   e. Clearly the house has not been occupied for a long time.
   f. I feel well acquainted with one great author.
3. Develop by the use of examples.
   a. A good phonograph may be an endless source of entertainment and instruction.
   b. Our dog is a good companion.
   c. The "central" operator in the telephone office sees the world from an unusual point of view.

d. There are reasonable and unreasonable requests which a telephone subscriber may make of "information."

4. Develop by comparison and contrast.
   a. The disposition of our hired man varies with the weather.
   b. Our yard presents many interesting pictures in the course of the year.
   c. I looked into the school building one day during vacation.
5. Develop by cause and effect.
   a. In this section of the country the prevailing wind comes from the northwest.
   b. Fortunately, in writing for a situation, I remembered that penmanship is in part a matter of courtesy.
   c. The train was ten minutes late.
   d. A friend of mine sat at a desk that was not fitted to him.
   e. When very small, I was taught to swim and to skate.
   f. The suit was altogether too small.
   g. After touching a match to the pile of wood in the fireplace, mother turned down the light.
   h. Once a year I called on my dentist.
   i. My father learned as a boy the importance of sitting and standing erect.

113. Subjects for Compositions. Again and again pupils dolefully complain that they have nothing to write about, not realizing that this is as absurd a statement as that they can find nothing to talk about at home. They do not remember that their world is full of subjects. Two boys have given the following suggestions about finding something on which to write:

1. In going to and from school I try to observe carefully every little thing I see. When I get home at night, I sum up what I have seen through the day and write it. If I am reading some book, I express my opinion on it. I think boys living in the country have an equal chance with the boys who live in the city, as they see more things which God created; for instance, the woods, birds, and animals.

2. I think that if a person keeps his eyes wide open and listens to all he hears, he is very sure of finding at least one subject to write about each day. For instance, Monday I saw a cab in a predica-

ment; Tuesday I saw a train blocked by snow; Wednesday I wrote about my reading; Thursday I saw a freight car put on the track; Friday I saw a boy fall and hurt himself; Saturday I saw a woman have a narrow escape from being run over. It is like that. I come to school on a train and watch all around for incidents. Sometimes I ride home on the electric cars and have a good opportunity to see things. Everybody has time and must use it in some way.

If nothing of interest happens on your way to or from school, remember that you are always at liberty to write a secretary's report of a recitation. Remember, too, that the number of enjoyable books is legion — books on which you may write freely and fully, noting details that you like, judging the work as a whole, and making such comparisons and contrasts as naturally occur to you. In handling such materials be sure that you give your honest opinions with absolute frankness.

As for what goes on about you, whether the thoughts suggested by the call of a street hawker, or by the sound of a hurdy-gurdy under the window, are interesting or not, nobody else will have the same thoughts. Your themes are to be a record of your experiences, your impressions, your opinions.

CHAPTER XI

THE EFFECTIVE SENTENCE

114. Unity in the Sentence. We have seen that the ideal paragraph, like the ideal composition, is a unit, and the definition of a sentence shows that the sentence, too, should be a unit. One of the hardest things for many young writers to learn is to stop when they have finished a sentence. Like fluent but careless letter writers, they ramble on from one subject to another without a period. Sometimes this dividing paragraphs into sentences is a very simple matter; at other times it is somewhat puzzling.

115. Simple and Complex Sentences as Units. Simple and complex sentences offer the best means of securing unity. You remember from your study of grammar that a simple sentence consists of a single statement, command, question, or exclamation. Such a sentence seldom lacks unity. Similarly, if your sentence is complex, — that is, if it consists of one main clause and one or more subordinate clauses, — you have a good chance to put the important statement in a prominent position. If, however, your sentence is compound, — if it consists of two or more clauses of equal rank, — you will need to give special attention to unity.

It is not sufficient for these main clauses to refer to the same thing; as separate thoughts they must be parts of a greater thought. The following sentence is not unified, although both main clauses refer to Shakespeare:

Shakespeare was born in Stratford-on-Avon, and he wrote "Macbeth."

Notice that the statements may be put into a complex sentence; as,

Shakespeare, who wrote "Macbeth," was born at Stratford-on-Avon.

But the following sentence, although similar in form to the compound one given above, is allowable because its main clauses merge in a greater thought:

Shakespeare was born at Stratford-on-Avon, and is supposed to have written "Macbeth" in that town.

The first two sentences in section 114 may be studied as illustrations of the differences between a compound and a complex sentence. The first sentence is compound. Each of the two main clauses discusses unity: the one, unity in the paragraph; the other, unity in the sentence. The "greater thought," binding the whole sentence together, is that unity is the fundamental basis of both the paragraph and the sentence. The second sentence is complex. The main clause states that it is hard for a young writer to do a certain thing; the subordinate clause explains when this is difficult.

Several separate thoughts may form a series or may constitute a group of details in a single picture. For example:

1. The smith, with the horse's heel in his lap, pauses as the vehicle whirls by, the cyclops round the anvil suspend their ringing hammers, and suffer the iron to grow cool; and the sooty specter in brown paper cap, laboring at the bellows, leans on the handle for a moment and permits the asthmatic engine to heave a long-drawn sigh, while he glares through the mirky smoke and sulphurous gleams of the smithy.

2. At this point I cannot keep out of mind the story of the preacher

who divided his discourse into three heads. He declared it to be his intention, under the first head, to speak of some things that he knew all about, and of which his congregation knew nothing; under his second head, he proposed to deal with matters that both he and his hearers fully understood; and under the third head, he promised to discuss topics concerning which neither he nor they had any knowledge.

It is a good habit in revising your work to see whether you cannot improve sentences by making compound sentences either simple or complex.

EXERCISES

362. Point out the greater thought (1) in the last sentence of section 2, page 1; (2) in the first sentence of section 3. Turn to five other compound sentences in the book, and explain what you understand to be the greater thought in each.

363. Be prepared to make each of the following sentences complex. Emphasize the main thought. When it seems best, substitute a phrase for a clause.

1. I called this morning before school, and he was still asleep.
2. He rounded the corner and recognized his old master.
3. The bell rang, and the room became quiet.
4. We went into the kitchen and found Fred putting up the luncheon.
5. Night came on, and we hurried out of the wood.
6. We reached the mooring about five o'clock, and took the party ashore in the tender.
7. We returned to the boat and cleaned her deck and sides, and then went ashore.
8. I was skating on Jamaica Pond a few nights ago and saw a novel way of gliding over the ice.

364. Find in your writing five compound sentences. Turn them into complex sentences by using subordinate clauses, and point out any improvement or lack of improvement.

365. Rewrite as many of the following sentences as you can improve, even if some of them are good as they stand:

1. I was alone at the time and was much frightened.
2. My father tried to take hold of the cat, and it jumped about five feet up into the air.
3. He asked them what they wanted, and they laughed at him.
4. We reached home about five o'clock, and we were so tired when we got off our bicycles that we could hardly walk.
5. Last summer, while spending a few weeks' vacation in Provincetown, I built a raft and went rowing with the boys of the community.
6. I had no cartridges, so I went over to my chum's house and borrowed a few.
7. Several of the boys recited "Signior Antonio," and did so well that the teacher was greatly pleased.
8. I have not yet put all the themes in my notebook, but I have only two more to be put in.
9. As I entered the woods, I saw two high rocks.
10. The center of the island was high, and there was a very tall tree there.

366. Consider the unity of the following sentences, and rewrite wherever it is desirable. If the sentence is compound and does not seem to require rewriting, explain carefully the thought that unifies it.

1. Our school building is the oldest in the city, and it stands on Broadway.
2. Theodore Roosevelt has been twice President of the United States, and has made a famous hunting trip to Africa.
3. I like the *Boston Tribune* because it costs only one cent, contains reliable news, and has a good editorial page.
4. Burns wrote "Auld Lang Syne," and is a famous poet who was a poor farmer in Scotland.
5. Front-de-Bœuf was very cruel, and was the largest of all the knights at the tournament where Ivanhoe won the victory and made Rowena the Queen of Love and Beauty.
6. London is the largest city in the world, and is situated on the river Thames.
7. Monsieur Defarge was an able-bodied man of about thirty years of age, and was rather good-natured.

8. Jerry Cruncher was the messenger at Tellson's Bank, and was fond of fishing.

9. The Mississippi, which is the most important river in the United States, flows into the Gulf of Mexico.

10. I like "Ivanhoe" as a story, but "A Tale of Two Cities" is much harder to understand.

11. The Crusades were great military expeditions, and the Christian people of Europe carried them on with the aim of rescuing the holy places of Palestine from the hordes of the Mohammedans.

12. The courage of the common soldier is officially supposed to be beyond question, and, as a rule, it is so.

13. Every timber in the vessel was of oak, and she had been built in Maine.

14. The soldiers stepped from the trenches into the furrow, horses that had charged federal guns marched before the plow, and fields that ran red with blood in spring were green with harvest in June.

15. All this time it was snowing harder than it had ever snowed before, so far as a man might guess at it; and the leaden depth of the sky came down like a mine turned upside down on us.

116. Uniform Construction. If possible, keep the construction of a sentence uniform. One way to do this is to keep the same subject and the same voice throughout the sentence. For example:

Change of Construction	*Uniform Construction*
1. I looked down on the river and twenty small boys *could be seen* swimming merrily about.	2. I looked down on the river and *could see* twenty small boys swimming merrily about.

As we read 1, we may naturally inquire, "By whom could the boys be seen?"

EXERCISES

367. Be prepared to improve the following sentences, and to explain the original faults of construction:

1. In order to save the vessel, she had to be lightened of her deckload and was run before the wind.

2. The wolves becoming more savage every moment, a council was held, and having decided to camp for the night, a great fire was built.

3. Van and I paddled down the river all that morning until one o'clock, and then the canoe was pushed into the sand and lunch was eaten.

4. I strung a rope between two trees, and then the tent covering was drawn over it.

5. Their object is to blast away the whole ledge of rock so that a cellar can be made, and at the same time they can utilize the stone for building purposes.

6. As we looked eagerly toward the opening in the wood, the familiar face of our favorite horse was seen.

7. Many people take great pleasure in photography and in taking long drives, and even reading is often enjoyed by people.

8. She had a severe headache and the doctor cured it.

368. (1) Write what you consider the most important thing to say about each of five of the following subjects:

1. "The Vision of Sir Launfal."
2. "The Rime of the Ancient Mariner."
3. Rebecca (in "Ivanhoe").
4. "Treasure Island."
5. "The Pilgrim's Progress."
6. Abraham Lincoln's Boyhood.
7. Napoleon.
8. England and America.
9. International Peace.
10. Our School Paper.
11. The Good Effects of War.
12. Our Literary Society.
13. Extempore Speaking.

(2) Examine each sentence carefully to see whether it is a unit. If there is any doubt about the unity of a sentence, rewrite it. See that the construction is uniform.

117. Long or Short Sentences. If you indulge in a long sentence, be sure that you keep it well in hand. The longer you allow a sentence to run, the greater is the danger that it will run away with you. A short sentence is easier to manage, and is more likely to be a unit.

Occasionally short sentences need to be combined. A

glance shows that for the following material one sentence is better than three:

On my way home I saw two wagons broken down: one had the rear axle broken; the other, the shafts.	On my way home I saw two wagons broken down. One had the rear axle broken. The other had the shafts broken.

369. (1) Copy from your writing five of the longest sentences you can find, and rewrite any into which you have crowded ideas which have no close connection.

(2) Turn this runaway compound sentence into two complex sentences:

When school began we made new acquaintances, but "our friend in need" became a chum to me, but he was rather old for my brother who made friends for himself among the members of his class.

370. See whether, in the last piece of writing you have done, there are any such scrappy sentences as these. What suggestions might improve them?

The lady Rowena was tall and had a fair complexion. Her eyes were blue. She loved to wear rich clothes. She was well built and of a noble family. She had a fine set of teeth. She had no parents and was under the care of Cedric.

371. Rewrite the paragraphs given below, combining them in order to avoid the scrappy effect and omitting useless words (see sect. 123).

1. Last summer I was invited to join a motor boat party. This party consisted of seven boys and our motor chauffeur.

2. The captain is quarterback. He is a strong, muscular fellow, but not very tall. His name is Marsh.

3. One day I brought a steel rod to school with me, which was about one quarter of an inch in diameter. I intended to make a chisel gauge such as carpenters use out of it.

4. Some days I like to play marbles with the boys. We would begin by "popping" a marble. Getting tired of that we would play

"bunny." After a while we would play "blum," or "piggy," as some call it. This is my favorite game with marbles.

5. Last summer a friend and I often went to the Franklin Park golf links. We walked over the links with the players, having a great deal of fun hunting for golf balls. After going over the links several times or more, we began to know or understand how to play the game. One hot day we went over the links with an old man. He let the boy who was with me try his luck at hitting the ball. He did pretty well for the first time. Then he let me try it. I got everything ready, took good aim and whacked at it, but I missed. I did this three or four times. But every one was laughing at me, so I made up my mind I would hit it and I did. But in taking good aim I did not put all the strength I could into it. The result was that the golf ball went only a few yards. But the next time I did a little better, although it was not much to talk about.

6. Uncas was the son of Chingachgook. He was the deadly enemy of Magua and loved Cora. He was quick of foot and could see everything. On his breast was tattooed the sign of a turtle. He and Chingachgook were the last of the Mohicans. Magua killed him after Cora had been slain.

118. Ways of Securing Unity. It will be helpful to keep in mind these ways of securing unity:

1. A sentence is likely to be a unit if it is simple or complex rather than compound.

2. We need to give special attention to a compound sentence in order to keep out ideas which are not closely connected.

3. We should keep the construction of the sentence uniform.

4. A short sentence is more likely to be a unit than a long sentence.

119. Coherence in the Sentence. Clear thinking leads to clear writing. If we think of one thing at a time, we shall naturally write of one thing at a time; but even then it is not always easy to express the thought so that it plainly

forms a whole. This means that the exact relation which any part of the sentence bears to any other part must be evident. As all the sentences in a paragraph should cling together, so should all the words in a sentence cling together; words closely connected in meaning should be closely connected in position, and there should be no doubt about the relation of the words to one another.

120. Ways of securing Coherence. We should keep in mind these ways of securing coherence:

1. In general, put together words that belong together. Try to place every word, phrase, or clause close to the word or words it modifies.

1. I asked before breakfast where you were. (*Before breakfast* modifies *asked.*)
2. I asked where you were before breakfast. (*Before breakfast* modifies *were.*)
3. School began only yesterday. (*Only* modifies *yesterday.*)
4. Only one of us can go. (*Only* modifies *one.*)

NOTE. A good rule is to place *only* just before or just after the word or words it limits. Words that need similar attention are *also* and *even.*

For the position of *not only — but also* and other pairs of coördinate conjunctions, see section 100.

2. In particular, see that the relation of the participle to the noun or pronoun it modifies is unmistakable. See section 87, and note the following examples:

1. While coming home from school the other day, the sidewalks were very slippery. (The sidewalks, while coming?)
2. Having told them that I was a high-school pupil, they asked me to get a recommendation from one of my teachers. (They, having told?)

3. Be equally careful to see that the relation between a pronoun and its antecedent is clear. See sections 76–78.

4. Do not omit words necessary to the construction that cannot be inferred from some other part of the sentence.

He never did and never will *do* what is right.

Not, He never did and never will what is right.

Brown is a diligent worker, and his two sons *are* just as industrious.

Not, Brown is a diligent worker, and his two sons just as industrious.

I see that not only the chairman is here but also his two daughters. (How would you correct this?)

EXERCISES

372. Explain the meaning of each of the following sentences:

1. He came *only* yesterday. 2. *Only* you need study to-day. 3. You *only* need study to-day. 4. You need study *only* to-day. 5. You need study to-day *only*. 6. You need *only* study now.

373. Be prepared to give four sentences to show the proper use of *only*, *also*, and *even*.

374. Subject the following sentences to your keenest criticism. Remembering that to criticize means "to judge," be as eager to see the good as to find fault. Discuss thoroughly the meaning of each sentence as it stands. Whenever you think the meaning should be clearer, or the expression different, suggest changes.

1. I am coming to consult you as to where I shall begin at the close of school.
2. Do you receive *The Outlook* I send you regularly?
3. So he had to leave the hills among which he grew up for a time.
4. I shall keep the last horse I bought for my own use.
5. He was elected by a majority of only one.
6. He does not live; he only exists.
7. I shall speak only a few minutes.
8. There are prizes for the three first pupils in the class.
9. Others appreciate the book as well as the author.
10. Others, as well as the author, appreciate the book.

11. He not only saw you and me but all the others in the party.
12. I can only come during my vacation.
13. He not only brought bread but berries.
14. He not only read the book but learned much of it by heart.
15. Not to overrate him I only mentioned a few of his characteristics.
16. His efforts at all events were praiseworthy.
17. If Eliot is not the best captain, he is the best pitcher at least that ever played on our campus.
18. The charge he brings against me I shall neither try to answer nor deny.
19. Most of my friends like athletics like myself, and we spend most of our time playing baseball, football, hockey, or other games.
20. Either you must work hard or fall behind.
21. Jim Hawkins, also a leading character in "Treasure Island," was unlike the other person whom we have written of in many respects.
22. We are to make a list of words from the rest of Act I of the play which need explaining.
23. It not only educates the mind but the hand also.
24. I either go to see a professional game or play in a game myself on the common.
25. A few boys and I, every Saturday, would go out early in the morning and stay out all day.

375. Write a coherent sentence on five of the following subjects, or other subjects suggested by them. In revising your sentences, see that they conform to the first way of securing coherence mentioned above.

1. A Spoiled Child.
2. A Great Waterfall.
3. A Triumph.
4. A Famous French General.
5. The Principal Business in my Town.
6. A Good Story.
7. A Remarkable Politician.
8. A Fine Woman.
9. A Cheerful Companion.
10. A Student.

376. Write a complex sentence on each of five subjects chosen from those in Chapter II. Use participles to introduce the de-

pendent clauses, and see that your sentences conform to the first two ways of securing coherence mentioned above.

377. Write a complex sentence on ten of the subjects in Chapter II. See that they conform to the three requirements of a coherent sentence.

378. Rewrite ten of the topic sentences in Chapter V, being careful in each instance to preserve the coherence of the sentence.

121. Emphasis in the Sentence. Even if our sentences have unity and coherence, we may at times be able to call more attention to the thought which we consider most important, if we are familiar with several ways of securing emphasis.

122. Ways of securing Emphasis. The following are the most important ways of securing emphasis:

1. *Through the position of important words.* When we read our own writing, we know what words we wish to emphasize; but when we read another's sentences, we rely somewhat on the position of the words to show us what thoughts he considered most important. Now every word in the sentence has a way of falling into its natural position, where it does its work without attracting special attention. It is natural, for example, for the subject and its modifiers to come before the verb and its modifiers. Consequently, if we wish to give the subject prominence, we may take it from its usual position and put it near the end. Similarly, we may emphasize a word in the predicate by placing it near the beginning. (See "In self-defense" in the last sentence of sect. 110, paragraph 2.) In short, we may call attention to any word by putting it in an unusual position,

provided we do not seriously mar the naturalness and ease of the sentence.

Note these illustrations:

1. The plowman plods his weary way homeward. (Natural order.)
2. Weary, the plowman plods his way homeward. (Emphasizes "weary." Lacks ease?)
3. Homeward the plowman plods his weary way. (Emphasizes "homeward.")
4. The plowman homeward plods his weary way. (Emphasizes "homeward" and is more natural than 3.)

2. *By the use of the active voice.* The passive voice must sometimes be used for the sake of introducing variety in sentence structure and is of course often necessary for accuracy, but we must be careful not to use it so frequently that it takes away from the emphasis of our expression. The active voice makes our sentences move easily and rapidly, while the passive voice is frequently clumsy and sluggish. The two following sentences show the value of the active voice from the point of view of both clearness and emphasis:

1. Engines were arriving every minute; firemen were laying hose, putting up ladders, and pouring water into the fire.

2. Engines were arriving every minute, lines of hose were being laid, ladders were being put up, and water was being poured into the fire.

In the following paragraph, notice the effect of using the active voice throughout:

The sun had risen higher while they talked, and his rays were growing hot in the clear air. The mist had lifted from the city below, and all the streets and open places were alive with noisy buyers and sellers, whose loud talking and disputing came up in a continuous hum to the palace on the hill, like the drone of a swarm of bees.

3. *By the use of repetition.* We naturally, and wisely, avoid using the same word repeatedly, but there are occasions when we can emphasize a point only by the repeated use of a word or phrase. Note the repetition of "taxed" in the paragraph on page 254, and point out another instance of repetition in the second paragraph.

4. *By the use of the periodic sentence.* A *periodic* sentence does not end grammatically until the thought is complete. For example:

> At the Edinburgh High School, which Scott attended, he showed himself to be a high-spirited boy.
>
> As my means do not warrant much expense, I make the most of the material at hand.

All other sentences are, to some extent, loose. A *loose* sentence might come to a stop at one or more points before the end. For example:

> Scott attended the Edinburgh High School, where he showed himself to be a high-spirited boy.
>
> My means do not warrant much expense, so I make the most of the material at hand.

Grammatically the first sentence may end with *school*, and the second with *expense*, but the thought is not complete in either case till the period is reached.

Although most of our sentences are loose, and may have the charm of ease, we should remember that a loose sentence has a tendency (1) to lack unity and (2) to allow the reader's attention to wander. We should appreciate the value of an occasional periodic sentence, because (1) it holds the reader's attention to the end, and (2) it is likely to keep to one point.

5. *By the use of climax.* It is often possible to strengthen

a sentence by arranging a series of words, phrases, or clauses in the *climax* order, beginning with the least important and leading up to the most important. (See p. 189.) Thus:

There is no mistake; there has been no mistake; and there shall be no mistake. (An illustration of both repetition and climax.)

Let our object be our country, our whole country, and nothing but our country.

6. *By the use of the balanced sentence.* The parts of a balanced sentence are similar in construction and of about the same length and importance. We study balanced sentences, not so much because we are to write many of them, as because we should learn to appreciate them in our reading. Like periodic sentences, they owe much of their force to their infrequent use.

God made the country, but man made the town.

I do not live that I may eat, but I eat that I may live.

7. *By the use of interrogative or exclamatory sentences.* An interrogative sentence sometimes contains an implied answer, and may then be called a *rhetorical question.* Thus:

Isn't that a powerful horse?
What can you say?
Who would not weep for Lycidas?

Although the exclamatory sentence may be effective in securing emphasis, it should be used sparingly. Its frequent occurrence has weakened the themes of many a young writer.

EXERCISES

379. Study the following variations of the same thought. In each case what is the effect of the order of words?

1. We made a picture frame in the carpenter shop yesterday.
2. Yesterday we made a picture frame in the carpenter shop.

3. In the carpenter shop yesterday we made a picture frame.
4. Yesterday in the carpenter shop we made a picture frame.

380. Is the following sentence a climax? What reasons are there for keeping this order? Will any other arrangement answer as well?

There are three reasons why I came to this school: first, I knew many boys in the school; second, I wish to prepare for the Institute of Technology; third, it is my intention to become a civil engineer.

381. Be prepared to change the order of words in each of the following sentences, and to discuss possible advantages or disadvantages of the new order.

1. Toil I do not spare; but fortune refuses me success.
2. To-day I have had a queer experience.
3. Whatever he might have to say, this eminently effective controversialist maintained a frozen demeanor and a jeering smile.
4. How this works and fits, time is to show.
5. Silver and gold have I none.
6. When pride cometh, then cometh shame: but with the lowly is wisdom.
7. Usually we praise only to be praised.
8. In the night all cats are gray.
9. If any one attempts to haul down the American flag, shoot him on the spot.

382. Rewrite the following sentence in as many ways as possible. How many of them are entirely satisfactory?

In the morning, when thou art sluggish at rousing thee, let this thought be present: "I am rising to a man's work."

383. Be prepared to change the order of words in the following sentences whenever by so doing you can secure additional emphasis without interfering seriously with naturalness:

1. The rabbit made his escape in the meanwhile.
2. The wind that profits nobody, blows ill.
3. The way of transgressors is hard. (The most natural order?)

4. If we wish to catch the train, we must walk faster.
5. A little learning is a dangerous thing.
6. A little village lay in the fruitful valley.
7. The class will please rise at the sound of the bell.
8. An old man with snow-white hair and sunburnt face stands in yonder wooden steeple, which crowns the summit of that red brick state house.
9. A flaxen-haired boy with laughing eyes of summer blue stands by his side, gazing into his sunburnt face in wonder.
10. The progress was much slower in bad weather, when the passengers had to get down and lift the clumsy wheels out of deep ruts.
11. There is a perpetual nobleness in work.
12. The question on the eve of an engagement is not how you feel, but what you intend to do.
13. I recognize more and more that we dwell in a world of shadows.
14. We must go to the verge of ridicule in this matter.
15. I must remind you, in the presence of the dangers that confront you, of the difference which exists between war and all imitations of it.

384. Copy those topic sentences in section 29 in which emphasis is, or may be, secured by position.

385. Copy those proverbs quoted in Exercise 592 in which emphasis is, or may be, secured by position.

386. (1) Write five sentences, telling in each of some recent incident. (2) Rewrite these sentences in as many good ways as you can, and point out changes of emphasis.

387. Show which of the sentences in Exercise 383 above are loose and which are periodic.

388. Tell whether the topic sentences in section 29 are loose or periodic.

389. Rewrite the sentences just named, and explain why the new version is more, or less, emphatic than the old.

390. Find five sentences of your own that lack unity, and show whether they are loose or periodic.

Point out the advantage in the combination of loose and periodic sentences in the paragraphs in Exercise 78.

391. Be prepared to strengthen the following sentences in any way you can.

1. He has been condemned, tried, and executed as a spy. (Use repetition.)

2. You know what were the consequences of the Crimean War: an enormous addition to your taxation, a great addition to your debt, a cost more precious than your treasure — the best blood of England.

3. The train dispatcher must be prepared for breakdowns, blockades, storms, and wrecks.

392. Write (1) three sentences in which you tell why you like three friends; (2) six sentences in which you tell why you like six characters in books.

393. Show that each of the following sentences is balanced:

1. He will not always chide; neither will he keep his anger forever.
2. To err is human; to forgive, divine.
3. Put not your trust in money, but put your money in trust.

394. The setting against each other of opposed ideas is called *antithesis.* Note the following examples, and show that some of the sentences cited above come under this head.

1. He's armed without that's innocent within.
2. Charm strikes the sight, but merit wins the soul.
3. Whoso loveth correction loveth knowledge, but he that hateth reproof is brutish.

395. Write two sentences which you consider effective because they are balanced. In one case, contrast opposed ideas.

396. Account for the use of each exclamation point on pages 276–279.

397. Write an emphatic sentence based on each of these outlines in Chapter IV.

1. The Fire. (A sentence on each outline.)
2. Making a Kite. (One sentence.)
3. Reading a Newspaper.

398. Write five emphatic sentences on subjects in Exercise 45.

399. Write ten emphatic sentences on subjects of your own choosing. Be prepared to explain the syntax of every participle and infinitive that you have used.

123. Superfluous Words. Words which add nothing either to the meaning or to the color of a sentence should be ruthlessly cut from our oral and written compositions. A sentence cannot be effective if it is cumbered with words which do not have a definite part to perform in the expression of the thought.

EXERCISE

400. Be prepared to improve the following sentences by omitting useless words, and making other desirable changes:

1. Referring to your letter of March 10th to Mr. Bates, I would say that he has asked me to answer it for him.
2. You can never rely on what you read in their advertisements.
3. The short daily items by Dunbar that appear every morning are always interesting.
4. With regard to the pages containing murders, robberies, etc., I do not pay much attention to them, but I have no doubt they make interesting reading to many persons.
5. If a young man will attend to his studies while in school, he will have a better chance later, after he graduates, to make a mark for himself in the world.
6. I spent last summer on an island in Squam Lake, New Hampshire. This island being completely surrounded by water, we had to reach the mainland in a boat.
7. Each and every one of us worked with a will.
8. Most all of the rocks were so large that they could not be rolled off the field.
9. Hawkeye was a man who was really white, but who prided himself on knowing more than most Indians.
10. A horse fell down into a drain which was being dug for a water main.
11. When forced to open up a penny shop, Hepzibah felt very bad.

12. It is a poem that I have known for a good many years, and I never tire of it.

13. Two little twin brothers live in the house opposite to mine.

14. The government has established retreats for the homeless old veterans of the Civil War.

15. My cousin lives in a picturesque little hamlet high up among the New Hampshire hills.

16. It seems to me that I have seen you somewhere before.

17. The old widower was a man who had lived alone so long that he hated company.

18. Juvenile courts are as yet new experiments, but rapid progress is being made in establishing them on a firm and solid foundation.

19. James never appreciated at its full value his opportunity on the farm.

20. Will you be kind enough to repeat the lesson again?

124. Life in the Sentence. One great lack in oral and written compositions is life and interest, and in your study of the mechanical features of sentence and paragraph making, you should never lose sight of the fact that the real purpose of it all is to make you interesting talkers and writers. You ought by this time to be convinced of the necessity of being able to speak with grammatical correctness, so that your listeners will not be diverted from what you have to say by the *way* you say it. You have also studied enough about the unity, coherence, and emphasis of sentences and paragraphs to understand that, without due attention to each of these points, you cannot expect to write either correctly or interestingly. But while writing, you should put aside all thought of grammar or emphasis, and try only to say what you have in mind with simplicity and directness.

Just because you do not always know precisely how you are to express what you wish to say, it is not wise to stop and wonder whether you can express it at all. As soon as your thought comes, begin to write. Begin as naturally as you

can — with the subject of the sentence, with the expression that will emphasize the main thought, or with whatever will best connect the sentence with what may have been said before. Do not worry about the middle or the end. With your goal clearly in mind, press steadily toward it. A good beginning and perseverance ought to bring a good ending. Above all, think vigorously and write rapidly, so that your sentences may have smoothness and life.

EXERCISES

401. Make a careful study of the sentences in the following paragraph. Read them aloud. Point out all expressions that have life.

RIKKI-TIKKI

Rikki-tikki was bounding all around Nagaina, keeping just out of reach of her stroke, his little eyes like hot coals. Nagaina gathered herself together, and flung out at him. Rikki-tikki jumped up and backward. Again and again she struck, and each time her head came with a whack on the matting of the veranda and she gathered herself together like a watch-spring. Then Rikki-tikki danced in a circle to get behind her, and Nagaina spun round to keep her head to his head, so that the rustle of her tail on the matting sounded like dry leaves blown along by the wind.

He had forgotten the egg. It still lay on the veranda, and Nagaina came nearer and nearer to it, till at last, while Rikki-tikki was drawing breath, she caught it in her mouth, turned to the veranda steps, and flew like an arrow down the path, with Rikki-tikki behind her. When the cobra runs for her life, she goes like a whiplash flicked across a horse's neck.

— KIPLING, "Rikki-Tikki-Tavi" in "The Jungle Book."

402. Does the construction of each of the following sentences emphasize what is important? Can you improve either sentence? Does the paragraph contain an example of climax?

Nearer and nearer came the cloud; and the red glow turned to purple and the sun went out of sight; and still it came nearer, that whirling cloud-canopy of fine powdered dust, rising to right and left of the road in vast round puffs, and hanging overhead like the smoke from some great moving fire. Then, from beneath it, there seemed to come a distant roar like thunder, rising and falling on the silent air, but rising ever louder; and a dark gleam of polished bronze, with something more purple than the purple sunset, took shape slowly; then with the low roar of sound, came now and then, and then more often, the clank of harness and arms; till at last, the whole stamping, rushing, clanging crowd of galloping horsemen seemed to emerge suddenly from the dust in a thundering charge, the very earth shaking beneath their weight, and the whole air vibrating to the tremendous shock of pounding hoofs and the din of clashing brass.

— F. M. CRAWFORD, "Zoroaster," chap. v.

403. Write a paragraph giving a picture of the grace and agility of a squirrel, or of some other animal.

404. After reading carefully a full account of the appearance of some character in a story, describe this person in your own way. You may use as much of the language of the book as you remember, but you are not to refer to it while writing.

405. In a similar way, give an oral account of the appearance of some person. Make your picture as lifelike as possible.

406. Write a letter to a real estate dealer, giving an accurate description of the kind of furnished cottage you wish to hire for the summer. (Consult Chap. VIII for help in making your letter correct in form.)

CHAPTER XII

THE EXACT WORD

"The learner does not want to be made a receptacle of other men's words and thoughts, but to be made a thinker of thoughts and a wielder of words himself."

125. A Ready Vocabulary. Some of us little realize how rapidly we think. With the swiftness of lightning our minds turn from man to man, from America to China, from our own planet to the most distant star and the infinite space beyond. Thoughts we need not lack if we are awake. The difficulty is to put the thoughts on paper before they fly away from us. It takes time to do the manual part of the work. Or, it may be that some of us, even with good minds, do little thinking. We may not have a large number of words at our disposal. If we have an abundant vocabulary, let us draw from it freely and continually. If we are without this means of expression, let us make haste to acquire it.

To be sure, if life is merely eating and drinking and sleeping, we need but few words, and no matter what our native tongue, we can soon make our wants felt in any country; but if we care to be mentally alive, — to take an intelligent interest in this kaleidoscopic world of ours, — we must have at our command a large vocabulary. Our reading will introduce us to every form of life; our conversation will bring us in touch with many types of men; and when it

comes to writing, we need words without stint, not only that we may be able to express clearly any experience whatever, but also that we may write easily and rapidly. When our thoughts begin to come, they come with a rush, and then is the time for the words to fix them.

EXERCISE

407. A careful examination of the following extract will show the value of a copious and ready vocabulary. Make (1) a list of the words which seem to you particularly appropriate; (2) a list of the words for which it is difficult to find an equivalent.

Sunset Colors

Nature has a thousand ways and means of rising above herself, but incomparably the noblest manifestations of her capability of color are in the sunsets among the high clouds. I speak especially of the moment before the sun sinks, when his light turns pure rose color, and when this light falls upon a zenith covered with countless cloud forms of inconceivable delicacy, threads and flakes of vapor, which would in common daylight be pure snow-white, and which give, therefore, fair field to the tone of light. There is then no limit to the multitude, and no check to the intensity, of the hues assumed. The whole sky, from the zenith to the horizon, becomes one molten, mantling sea of color and fire; every black bar turns into massy gold, every ripple and wave into unsullied, shadowless crimson, and purple, and scarlet, and colors for which there are no words in language and no ideas in the mind, — things which can only be conceived while they are visible, — the intense hollow blue of the upper sky melting through it all, showing here deep and pure and lightless, there modulated by the filmy, formless body of the transparent vapor, till it is lost imperceptibly in its crimson and gold. — Ruskin.

126. Exact Meanings of Words. An exact vocabulary is just as necessary as a large one. Dictionaries and other books give lists of synonyms, not because one of these words

is as good as another, but because each, though somewhat like the rest, is in some respect different; and this very difference serves to point out a delicate distinction, which none of the other words would suggest. Many of us use *lie* or *lay*, *teach* or *learn*, *may* or *can*, *bring* or *carry*, without discrimination. Sometimes we come near saying what we mean; at other times we entirely miss the mark. It should be our habit, upon meeting a new word, to discover its proper meaning and to limit ourselves to that meaning.

127. Words worth studying. In order to gain practice in determining the precise meanings, let us study certain words that are used carelessly, or with hesitation, and others that offer opportunity for nice distinction.

1. *Synonyms.* Synonyms are words so similar in meaning that they need to be carefully distinguished.

EXERCISES

408. Study carefully the correct use of each *noun* in the following list:[1]

Character ("what a man is"), *reputation* ("what others think of him").

Council (a family council, the common council), *counsel* ("It was ill counsel that misled the girl").

Custom, habit. ("Custom is a frequent repetition of the same act; habit, the effect of such repetition." The *custom* of early rising may become a good *habit.* "A custom is followed; a *habit* is acquired.")

Discovery (an "uncovering" of something already in existence, as a star). *Invention* ("the contrivance and production of something that did not before exist," as the telephone).

[1] For further information consult dictionaries and books of synonyms. In this list, and in others that follow, the object is to point out the fundamental meaning of a word.

Emigration (*e*, "out," + *migrare*, "to move"), *immigration* (*in*, "in," + *migrare*).

Majority ("more than half the whole number"), *plurality*. ("When there are more than two candidates, the one who receives the *plurality* of votes may have less than a *majority*.") If A receives 50 votes, B 40, and C 30, A has a plurality of 10 over B. Does A have a majority?

Middle, *center*. (*Center* is often more precise than *middle;* compare the center and the middle of a room.)

Person, *party*. (A party is a company of persons, unless a person be a party to a contract.)

Plenty ("a full supply"), *abundance* ("a great plenty, as much as can be wanted, or more").

Vocation, *avocation*. (Avocation is " that which calls one away from one's proper business — from one's vocation.")

409. In the following sentences, show whether the use of the nouns in italics is correct or incorrect, and substitute a better word whenever you can:

1. One should be careful of his *reputation*, but more careful of his *character*.

2. A man of good *reputation* may find it hard to live down a bad *character*.

3. The city *council* approved of the action of the school committee.

4. He gave his friends good *council* but seldom followed it himself.

5. A gentleman has the *custom* of removing his hat when entering a room, because it is a common *habit* in our country.

6. It is his *habit* to give each of his friends a birthday gift.

7. The *invention* of the power of steam led to the *discovery* of the steam engine.

8. Canada needs *immigration;* England, *emigration:* the former has too few inhabitants; the latter, too many.

9. In England an Englishman who comes to the United States is looked upon as an *emigrant*, but in the United States he is considered an *immigrant*.

10. A *plurality* may be more than half; a *majority* is always more than half.

11. The governor won a decisive victory over his opponents, for he had not only a substantial *majority* but also an actual *plurality*.

12. The *center* of a circle is a point.

13. This horse will not keep in the *center* of the road.
14. The fence runs across the *middle* of the field.
15. Five *persons* were in a small *party* that went to the theater last night.
16. He is a *party* to the agreement.
17. I met a *party* at the station who asked me the way to the Capitol.
18. A *plenty* is less than an *abundance.*
19. What is an *abundance* to a frugal person will scarcely seem a *plenty* to a spendthrift.
20. There was such a *plenty* of fish in the rivers and lakes that the early settlers thought there would always be an *abundance.*
21. Alpine tourists choose mountain climbing as an *avocation,* but to the guides it is a precarious *vocation.*
22. So many persons have made stamp collecting their *vocation* that stamp selling has become a regular *avocation.*

410. Write sentences to illustrate the correct use of each of the foregoing nouns.

411. After noting the meanings of the *verbs* in the following list, study the sentences. Show whether the use of each verb in italics is correct or incorrect, and substitute a better word whenever you can.

Begin (enter upon something new), *start* (as an intransitive verb, suggests motion). (As he *began* to write, the train *started.*)
Bring (take along in coming), *fetch* (go and bring), *carry* (take along with one).
Can (ability), *may* (liberty, probability).
Effect (accomplish), *affect* (act upon, or influence). (Some persons are *affected* by the weather. He *effected* his purpose.)
Happen (come to pass), *transpire* (come to light).
Lay (transitive), *lie* (intransitive).
Learn (intransitive), *teach* (transitive).
Raise (transitive), *rise* (intransitive).
Set (transitive), *sit* (intransitive).
Stop (cease to move), *stay* (remain).

1. The band *began* to play as the President's train *started.*
2. He *started* to read the story, but laid it aside unfinished.

3. John, go into the house and *fetch* me my gloves.

4. *Fetch* a pail of water from the spring.

5. He walked to the station and *brought* the valise all the way.

6. I am certain that I *may* do the problem, if I *can* have more time.

7. You *may* open the door if you *can;* I tried to open it but *could* not.

8. *Can* I borrow a pencil?

9. A passenger *can* carry one hundred and fifty pounds of baggage on a first-class ticket.

10. Dampness quickly *affects* salt.

11. The mild weather soon *effected* a change in the patient's health.

12. The listeners were visibly *effected* by his sad story.

13. The story of the guilt of the Camorra *transpired* as the trial proceeded.

14. Events *transpired* quickly after the first shots were fired.

15. It *transpired* that he had been falsifying his accounts for many years.

16. I wish that you would *lay* down and rest.

17. The stone *lay* beside the wall.

18. Talkative people *lay* themselves open to blame.

19. After studying for an hour, he *laid* the book on the table and went into the next room to *lie* on the sofa, but found his brother already *laying* there. He then picked up a magazine that *lay* on the desk, and with a paper knife that some one had *lain* on the window sill began to cut the leaves.

20. A bright student with a good textbook can *learn* himself much.

21. He is going to *teach* a lesson.

22. He *learned* his friend how to skate.

23. They *raised* him from the ground.

24. The bird *rose* higher and higher in the air.

25. As they were *sitting* on the veranda, they saw the sun *set*[1] behind the forest.

26. The hen *set* upon thirteen eggs.

27. Please *sit* down, and I will *set* the table near you.

[1] *Set* is both transitive and intransitive. As a transitive verb it means to "place" or "put in position"; as an intransitive verb, it means to "sink out of sight" or "come to an end."

28. A good sign for a railroad crossing is "*Stop!* Look! and Listen!"

29. I really ought not to *stay*, but I will *stop* five minutes.

30. My father is *stopping* in town over night.

412. In order to fix the meanings of the verbs in the foregoing list, use each of them in a sentence of your own.

413. After noting the meanings of this group of words, show whether the use of each word in italics in sentences 1–37 is correct or incorrect, and substitute a better word whenever you can.

Apparently (seemingly), *evidently* (clearly), *manifestly* (in a manner very distinctly evident).

Apt, likely, liable. (*Apt* indicates physical or natural inclination: as, *apt* to work faithfully; *apt* to mold. "*Likely* may suggest the same idea, or it may express mere external probability or chance: as, He is *likely* to come at any moment. *Liable* in this connection is properly used only of exposure to evil; as, *liable* to accident, *liable* to be hurt, that is, exposed to the danger of being hurt.")

Awful (awe-inspiring). Not synonymous with *very.*

Each ("all of any number, considered one by one"), *every* ("differs from *each* in giving less prominence to the selection of the individual"). "Father gave *each* of the children something" calls attention to *every* child separately. "There was a gift for every child" means that *all* the children were remembered with a gift, — no child was forgotten.

Grand (used in connection with something which has real grandeur).

Splendid (used in connection with something which has splendor).

Healthy (in good health; as, a *healthy* child), *healthful* (health giving; as, *healthful* exercise, *healthful* climate), *wholesome* (tending to promote health of body or mind; as, *wholesome* food, *wholesome* truths).

Oral (spoken), *verbal* (in words, whether spoken or written).

New, novel (novel means "strange" as well as "new").

Real (as adjective, "She is real"); *really* (as adverb, "It is really good").

Quite (wholly). Not to be used in the sense of *not quite.*

Some (as an adjective), *something* (as a noun), *somewhat* (as an adverb).

1. Man is *evidently* going to master the air in time, as he has mastered the sea.

2. He was *manifestly* discouraged by his three successive failures.

3. His recitation *manifestly* proves that he cannot learn anything about geometry.

4. A careless reader is *apt* to mispronounce his words.

5. He is always *apt* in his quotations.

6. A busy man is *liable* to have more spare time than an idle one.

7. If he ventures too far out on that thin ice, he is *likely* to fall into the water.

8. The eruption of Mount Pelée must have been an *awful* sight.

9. He has an *awful* poor voice.

10. *Each* one of the audience felt that he was being spoken to personally.

11. *Every* farmer needs to study the weather.

12. He took care to speak to *each* one in private.

13. The word that best describes the Colorado cañon is the adjective *grand*.

14. This ice is simply *grand* for skating.

15. The autumn foliage along the Hudson is a *splendid* sight.

16. I think it is just *splendid* that you can come boating with us.

17. A *healthy* diet must be plain.

18. All the family look *healthy*.

19. A person who wishes to remain *healthy* should eat *wholesome* food and employ himself in *healthful* work.

20. Some parts of Africa are not *healthy* for Europeans.

21. The air of the Bermuda Islands is said to be very *wholesome*.

22. The class may prepare for an *oral* examination.

23. I told him to deliver a *verbal* answer, as I did not have time to prepare a written one.

24. A *verbal* language is much superior to a language of signs.

25. The first umbrella was a *novel* sight, and its owner was pursued by a jeering crowd.

26. It was *real* kind of her to call to see us.

27. He has just bought a *novel* tennis racket.

28. Is the report *really* true? Is she *real* well?

29. These artificial flowers look almost *grand*, and are certainly a *real* good piece of work.

30. He gave us *quite* a long time for the examination.

31. He is *quite* well.

32. I have not *quite* finished the book.
33. This picture cost *some* more than that one.
34. We caught *some* fish, but we are hoping for *somewhat* better luck next time.
35. "Are you tired?" "*Some.*"
36. *Something* evidently is needed to complete the picture-puzzle.
37. Give *some* of that paper to your sister, and *something* more to me. (How many of the three words, "some," "something," and "somewhat" may be used in this sentence?)

414. Illustrate in sentences of your own the meaning of each word in the foregoing group.

415. Look up the meaning of the following words, unless you understand them thoroughly, and be prepared to substitute for each asterisk the best word for the place.

Abandon, forsake, desert.

1. The vessel was in such a dangerous condition that the captain decided to * her.
2. The soldier * his post.
3. If he would only * his idle ways, he would succeed.

Accurate, correct.

4. The answer to the question in algebra is *.
5. You must learn to be more * in your work; it is seldom *.

Couple, pair, two.

6. I will give you * dollars for the book.
7. The * celebrated their golden wedding.
8. The woman purchased a * of French gloves.

Except, unless.

9. He will not go to the meeting * you go.
10. No one spoke at the meeting * the chairman.
11. I am mistaken; all the answers * the first are wrong.

Hanged, hung.

12. The pirate was * from his own yardarm.
13. The sails * from the yards in tatters.
14. The clothes were * on the line.

Business, profession.

15. The retired merchant had been employed in this * for twenty years.

16. A doctor's * is one that requires great energy.

Less, fewer.

17. He has * studies now than he had last year.

18. He puts * time on his studies than he did formerly.

Congressman, representative.

19. A * is not always a *, but a * is always a *.

20. A senator is a *, but he is not a *.

Depot, station.

21. I will meet you at the * in time to take the train.

22. Please see that my trunk is sent to the *, as I want it sent as freight.

23. The * is too small to accommodate the tourists that come here in the summer.

Page, leaf.

24. Please turn to * twenty in the book.

25. A * has been torn from the dictionary.

26. Four * make eight *.

Theme, essay.

27. The class will write a daily *.

28. He has been working on (a, an) * for a month.

29. Lord Macaulay wrote (a, an) * on Lord Clive.

College, university.

30. Harvard * has many opportunities for the graduate student.

31. I am going to * when I graduate from the high school.

Enunciation, pronunciation.

32. His * of *address* is correct.

33. The speaker's * was so poor that few in the audience could hear him.

Funny, odd, queer, strange.

34. It is (a, an) * looking house; in fact, there are no others like it in this part of the country.

35. He told a very * story, which set us all laughing.

36. He found that in a * city it is not easy to obtain employment.
37. His * appearance is due to his old-fashioned clothes.
38. Such (an, a) * looking house is seldom seen.

Guess, think. (To *guess* means to form an opinion on hidden or very slight grounds. To *think* means to exercise the higher intellectual faculties.)

39. Can you * what the answer will be?
40. I * that I shall go home at four o'clock.
41. I * it is time to ring the bell.
42. Do not try to * the word that will fit this sentence, but try to * the matter out.

Nice, good, fine. (*Nice* denotes a minute or delicate distinction, as in the following sentence: He shows a nice knowledge of the use of synonyms.)

43. It is a very * day.
44. A * name is rather to be chosen than great riches.
45. There is a * distinction between ability and capacity.

Almost, most.

46. Dinner is * ready to be served.
47. In this country * of the houses are built of wood.
48. I had * finished my lessons when you called.
49. He had * decided to go.
50. He spends * of his time reading.

416. Write sentences in which you use the following synonyms correctly:

(1) ask, beg; (2) alternative, choice; (3) angry, mad; (4) amount, number, quantity; (5) accept, except; (6) agitated, excited; (7) broad, wide; (8) ceaseless, continuous; (9) comrade, friend, acquaintance; (10) calculate, intend.

417. Be prepared to explain the difference in meaning between the words in each of the following groups of synonyms, and to use them in sentences:

1. bold, courageous, fearless.
2. customary, prevailing, usual.
3. dangerous, terrible.
4. desire, want, wish.
5. difficult, laborious.
6. drive, ride.

7. excuse, pardon.
8. expect, suppose.
9. fix, mend, repair.
10. flock, crowd, herd, drove, gang.
11. gift, present.
12. home, house, building, residence.
13. high, lofty, tall.
14. honest, sincere.
15. hurtful, mischievous, ruinous.
16. large, colossal, vast.
17. last, latest, preceding.
18. nice, pleasant, attractive.
19. probably, presumably.
20. repay, satisfy.
21. reason, purpose, propose.
22. sewage, sewerage.
23. squander, waste, spend.
24. team, carriage.

2. *Homonyms.* Homonyms are words which are identical in sound but different in meaning: as, *be, bee; hear, here; blue, blew.*

EXERCISES

418. Use the following homonyms orally in order to show that you understand their meaning and that you can pronounce them accurately. You may employ some of them in phrases and some in sentences.

1. climb, clime.
2. coarse, course.
3. colonel, kernel.
4. crews, cruise.
5. dew, due.
6. die, dye.
7. fair, fare.
8. find, fined.
9. fir, fur.
10. fore, four.
11. gait, gate.
12. grate, great.
13. hail, hale.
14. hair, hare.
15. heal, heel.
16. hear, here.
17. heard, herd.
18. hole, whole.
19. idle, idol.
20. instance, instants.
21. knew, new.
22. knight, night.
23. lain, lane.
24. lead, led.
25. main, mane.
26. mean, mien.
27. meat, meet.
28. might, mite.
29. oar, ore.
30. one, won.
31. ought, aught.
32. pail, pale.
33. pain, pane.
34. pair, pare, pear.
35. pause, paws.
36. peace, piece.
37. plain, plane.
38. pore, pour.
39. pray, prey.
40. quarts, quartz.
41. rap, wrap.
42. read, reed.
43. right, rite, write.
44. road, rode, rowed.
45. sail, sale.
46. seam, seem.
47. serf, surf.
48. sew, so.
49. soar, sore.
50. shear, sheer.
51. stair, stare.
52. stake, steak.
53. steal, steel.
54. tale, tail.
55. tear, tier.
56. too, to, two.
57. vane, vein, vain.
58. wait, weight.
59. way, weigh.
60. weak, week.

419. Be prepared (1) to spell orally from dictation any of the foregoing words together with their homonyms; (2) to write them.

420. Write sentences containing these groups of the foregoing homonyms: 2, 7, 9, 16, 21, 22, 23, 24, 31, 37, 41, 43, 44, 56, 57. Add to this list any other homonyms that you are liable to confuse.

NOTE. Try to use sentences that will help you remember the precise meaning of each word. For example: "If you *two* are not likely *to* go *to* town *too* soon, I will plan to go *too*." (What part of speech is each word in italics?)

421. Write the following words in columns, and opposite each place an appropriate homonym:

aisle	base	bored	canvas	heir
aloud	bate	bow	cede	hymn
ate	bawl	brake	cell	I
awl	beach	bred	choir	inn
bale	beet	buoy	cite	ours
bald	belle	bury	dust	sea
bare	bight	butt	feat	thee
baron	blew	buy	flour	wrings

3. *Antonyms.* An antonym, in contrast to a synonym, is a word of *opposite* meaning. The words "synonym" and "antonym" are themselves antonyms with reference to each other.

EXERCISES

422. Use the following antonyms in sentences where the contrast will be evident, as in these examples: "A kind word may turn an enemy into a friend"; "Ring out the false, ring in the true."

Friend, enemy; false, true; fail, succeed; grieve, rejoice; gather, scatter; love, hate; labor, rest; lucky, unlucky; most, least; near, far; come, go; pardon, condemn; real, imaginary; rich, poor; strong, weak; quick, slow; quiet, noisy; up, down.

423. Find antonyms for the following words:

absent	assist	bless	citizen	hopeful
agreeable	attack	bright	courage	pleased
advance	bind	beautiful	disgusted	stingy

424. Make a list of the words in the selection under Exercise 493 for which you can find synonyms and antonyms.

128. Words in Good Use. If we wish to choose the most effective words, we shall select those which are in good use. We shall employ words (1) as they are understood throughout the nation, (2) as they are understood at the present time, (3) as they are understood by the best writers and speakers.

1. *Words as they are understood throughout the nation.* We must use words which are understood in the same sense in all sections of the country. In some parts of the country a man " reckons " that his friend will have a " right " good time, and the friend " allows " that he " reckons " so too. But *reckon* in the sense of " think," *right* in the sense of " very," and *allow* in the sense of " admit," are not in national use.

Ask persons who have come from a section of the country with which you are not familiar, if they recall words whose local meaning is not national. Your father and mother may think of some. Make a list of all such words and any other " local " words of which you know.

2. *Words as they are understood at the present time.* In North Carolina a young man from a neighboring state was enjoying the hospitality of three attractive young women. Imagine the indignation with which they turned from him as he innocently burst out with the remark,

" You are the homeliest girls I ever met." The poor fellow meant well. To him the word still retained its original meaning, " homelike." But he was behind the times.

If we call a pudding " nice," or speak of a " nice " day, one can hardly call us nice about our English. We should not use the word in the original sense of " foolish," although five hundred years ago it repeatedly had that meaning; but we are supposed to know that the later meaning, " discriminating," or " particular," is the one current among the best speakers and writers; and further, it is our business to know that the loose meaning first referred to is not in vogue among those who use the best English. Examples of the proper use of this much-abused word are:

> The lawyer made a nice point, — that is, he showed delicate discrimination.
>
> The carving on that chair is unusually nice, — in other words, it is wrought with skill.

3. *Words as they are understood by the best writers and speakers.* Sometimes I am tempted to tell a friend that he is a " brick." Perhaps my meaning is that his friends may always depend upon him to do his part. Many New Englanders would understand the expression, even if they frowned on it. But if I were to apply this word to an Ohio acquaintance, he might be as much disturbed as the " homely " young women; he certainly would not feel complimented. Rough and ready and expressive as it is, at times, it has not yet gained the recognition of those who use good English. It is slang.

There is the verb *jolly*, an uncouth bit of slang. One who is really fond of *jollying* others is tempted to think he can find no English equivalent. The lazier he is, the

more indifferent he is about his reputation as a linguist, the less he will try. If he is with careless speakers, he does not mind; but when the word slips out in the presence of persons of culture, he takes himself to task for such laziness.

No matter how eager we may be to increase our vocabulary, we must always look well to the quality of our acquisitions. Innumerable words we may well crave for our own variety of experience and thought, but we should choose those that are current among persons who use words as they are understood and approved by the body of reputable speakers and writers in our nation at the present time. Briefly, we should choose words that are in *reputable*, *national*, and *present* use.

129. Helps in choosing Our Words. Only constant attention to our choice of words will make it possible for us to acquire a good vocabulary. Here are several suggestions which may be helpful.

1. *Use the dictionaries.* Dictionaries help us to determine whether a word is in good use. They are misleading unless we use them carefully; for if unabridged, they give the various meanings of a word, some so old that they are no longer in good use, some so new that they are not yet in good use, and may never be. We must notice whether the dictionary labels certain words as *obsolete* (" gone out of use "), *obsolescent* (" going out of use "), *rare*, *local*, *provincial*, *colloquial* (" used in conversation "), *vulgar*, or *slang*. For example, a good dictionary gives the following meanings of the verb *chance*. One of the meanings is called " rare " and another " colloquial," and we should do well to avoid using the word in either of these two senses.

Chance. *v.* I. *intransitive.* To happen; fall out; come or arrive without design or expectation.

Our discourse *chanced* to be upon the subject of death. — STEELE, *Tatler*, No. 114.

[This verb is sometimes used impersonally.

How *chances it* they travel? — SHAKE., "Hamlet," ii. 2.]

II. *transitive.* 1. To befall or happen to. [Rare.]

What would have *chanced* me all these years. — T. B. ALDRICH, "At Twoscore."

2. To risk; hazard; take the chances of. [Colloq.]

We go to a dictionary for definite information about words, just as we go to a directory to get definite information about people. We are no more justified in using a word because it is in the dictionary than we should be in calling upon a person because his name is in the directory.

One of the best habits young writers can form is to use the dictionary continually. An abridged dictionary, good as far as it goes, is by no means sufficient for a pupil of high school attainments and ambitions. In some way secure Webster's New International Dictionary, or one equally good, and keep it on your table or within arm's reach.

2. *Read reputable writers.* A man is known by the company he keeps. Good communications inspire good manners. Aside from the value of the thoughts of our best writers, there is a charm due to their language. Through the works that we read again and again, long after the subject matter is familiar, we unconsciously come to appreciate and to use choice English. These writers achieved distinction. Let us try to do likewise; happy at least in this, that we may use their tools.

3. *Hear reputable speakers.* We may learn much from men and women who use words that no educated person need misunderstand or be ashamed of. Now and then we hear some one whose very speech is charming, no matter what he says, just as we occasionally meet a person whose every movement is graceful, or another whose every act is tactful. Whenever we meet such a speaker, we should seize the opportunity to listen.

4. *Be thoroughly alive.* By this time it must be clear that one who is to become a good writer must be thoroughly alive. He must con his dictionary and absorb his grammar, but he should also enter with his whole soul into life. He should love life; he should steadily enrich his life; and as he records his own experiences and thoughts, he will always be eager to learn by eye and ear from others who are giving expression to their best thoughts.

We have considered the value of an unstinted supply of words. We can see that it is of prime importance to have such command of them that they will come to the front spontaneously; and we know it will encourage us if we can see that we are adding to our vocabulary day by day. We realize, however, the value of making these additions carefully, for the words that will prove helpful are those that are in good use. It should be our habit, therefore, to find out just what words mean to reputable speakers and writers in our nation at the present time. While adding to our store, we must remember that the way to make our new possessions permanent is to use them. It goes without saying that we can use them best as we talk and write about some subject that interests us; but use them we must, and use them accurately.

CHAPTER XIII

THE FORCIBLE WORD

"Just the right way of saying the thing that is to be said is an art more to be desired than much knowledge, and one that goes farther in making life agreeable." — *The Century Dictionary.*

130. The Choice of Forcible Words. A correct speaker makes himself understood. A forcible speaker not only makes himself understood, but interests his hearers in such a way that they are likely to remember what he says. A correct speaker may put his audience to sleep; a forcible speaker keeps them wide-awake. It is worth our while, then, to try to use language which is both clear and forcible. Hence we should choose simple and specific words.

131. Simple Words. The Reverend Robert Collyer has told us how he grew to like simple words. He says:

"Do you want to know how I manage to talk to you in this simple Saxon? I will tell you. I read Bunyan, Crusoe, and Goldsmith when I was a boy, morning, noon, and night. All the rest was task work. These were my delight, with the stories in the Bible and in Shakespeare, when at last the mighty master came within our doors. . . . I took to these as I took to milk, and, without the least idea what I was doing, got the taste for simple words into the very fiber of my nature. . . . I could not go home for Christmas, 1839, and was feeling sad about it all, for I was only a boy; . . . an old farmer came in and said, 'I notice thou'rt fond of reading, so I brought thee summat to read.' It was Irving's 'Sketch-Book.' I had never heard of it. I went at it and was as 'them that dream.' No such delight had touched me since the old days of Crusoe. I saw the Hudson and the Catskills, took poor Rip at once into my heart, as everybody does,

pitied Ichabod while I laughed at him, thought the old Dutch feast a most admirable thing, and long before I was through, all regret at my lost Christmas had gone down the wind, and I had found out there are books and books. That vast hunger never left me."

EXERCISES

425. Let us see what we can learn from Bunyan. As you read aloud the following selection, dwell on those simple, telling words and phrases which please you most.

From "The Pilgrim's Progress"

Neither could they, with all the skill they had, get again to the stile that night. Wherefore, at last, lighting under a little shelter, they sat down there until the day brake; but, being weary, they fell asleep. Now there was not far from the place where they lay, a castle called Doubting Castle, the owner whereof was Giant Despair; and it was in his grounds they now were sleeping. Wherefore he, getting up in the morning early, and walking up and down in his fields, caught Christian and Hopeful asleep in his grounds. Then, with a grim and surly voice, he bid them awake; and asked them whence they were, and what they did in his grounds. They told him they were pilgrims, and that they had lost their way. Then said the Giant, You have this night trespassed on me, by trampling in and lying on my grounds, and therefore you must go along with me. So they were forced to go, because he was stronger than they. They also had but little to say, for they knew themselves in a fault. The Giant, therefore, drove them before him, and put them into his castle, into a very dark dungeon, nasty and stinking to the spirits of these two men. Here, then, they lay from Wednesday morning till Saturday night, without one bit of bread, or drop of drink, or light, or any to ask how they did. They were, therefore, here in evil case, and were far from friends and acquaintance. Now in this place Christian had double sorrow, because it was through his unadvised counsel they were brought into this distress.

Now Giant Despair had a wife, and her name was Diffidence. So when he was gone to bed, he told his wife what he had done; to wit,

that he had taken a couple of prisoners and cast them into his dungeon, for trespassing on his grounds. Then he asked her also what he had best to do further to them. So she asked him what they were, whence they came, and whither they were bound; and he told her. Then she counseled him that when he arose in the morning he should beat them without any mercy. So, when he arose, he getteth him a grievous crab-tree cudgel, and goes down into the dungeon to them, and there first falls to rating of them as if they were dogs, although they never gave him a word of distaste. Then he falls upon them, and beats them fearfully, in such sort that they were not able to help themselves, or to turn them upon the floor. This done, he withdraws and leaves them there to condole their misery, and to mourn under their distress. So all that day they spent the time in nothing but sighs and bitter lamentations. The next night, she, talking with her husband about them further, and understanding they were yet alive, did advise him to counsel them to make away with themselves. So when morning was come, he goes to them in a surly manner as before, and perceiving them to be very sore with the stripes that he had given them the day before, he told them that, since they were never like to come out of that place, their only way would be forthwith to make an end of themselves, either with knife, halter, or poison; for why, said he, should you choose life, seeing it is attended with so much bitterness? But they desired him to let them go. With that he looked ugly upon them, and, rushing to them, had doubtless made an end of them himself, but that he fell into one of his fits (for he sometimes, in sunshiny weather, fell into fits), and lost for a time the use of his hand; wherefore he withdrew, and left them as before, to consider what to do. Then did the prisoners consult between themselves, whether it was best to take his counsel or no; and thus they began to discourse.

426. Make a list of the words and expressions that seem to you simple and forcible, and discuss them. Probably you will include some of the following:

Grim, surly, whence they were, in evil case, what they were, whither they were bound, beat, grievous crab-tree cudgel, falls to rating, a word of distaste, to turn them upon the floor, never like

to come out of that place, make an end of themselves, they desired him to let them go.

NOTE. If you really like this simple Saxon, — whether you care for the story is another matter, — you will find it worth while to read several pages of "The Pilgrim's Progress" merely for the style.

427. Take from one of the six sources mentioned by Mr. Collyer an interesting page, and study the choice of words. Give an oral report.

428. Write a notice to be read to the pupils, urging them to subscribe to the school paper.

429. Write a notice for the bulletin board, urging pupils to try for positions on the school orchestra.

132. Specific Words. We have words that are general and words that are specific. A general word names a class of ideas or objects; a specific word names one idea or object. It is interesting, as far as it goes, to know that you have heard a *bird* singing, but one who cares for birds would know more definitely what you had in mind if you used the word *thrush*, — still more definitely if you spoke of the *robin* or of the *wood thrush*.

On many occasions it serves our purpose to use the words *man*, *woman*, *child*, *book*, *paper*, but we oftener wish to know the particular name that distinguishes an individual from the rest of his class. If I say, "I met an animal this morning," the word *animal* names something, — although with considerable vagueness. The substitution of *dog* would give my hearers information more definite. If I say, "I met a collie," I share with them much more of my experience. And if I say, "I met Jack," provided they know Jack, they appreciate to some extent the feelings of delight with which I saw my pet bounding toward me. Now *dog*

names the idea I have to communicate; but I have an announcement less tame and prosaic than the meeting of a dog. I wish them to share with me the emotions that were mine as I met my dog. Therefore I use a word that arouses in them some such feelings. This word *Jack* not only points out the idea, but in addition it gives the suggestions I wish to put into the picture.

In calling a piece of writing *good*, we may cover a multitude of excellent qualities. If we choose to be more definite, we may use some such words as the following: *clear, suggestive, vigorous, careful, earnest, humorous, to the point, specific, smooth, comprehensive, easy, compact, coherent, straightforward, simple, direct, timely.* Instead of the general terms *bad* or *poor* or *uninteresting*, we can use such words as these: *abrupt, dry, general, careless, confusing, vague, incoherent, wordy, tame, weak, bookish.*

EXERCISES

430. Study the choice of words in the following extracts. Are the most suggestive words general or specific? Comment on the following: *picturesque, morning, strolled, venders, trinkets, tackeys* (" bony nags "), *steeds.*

1. The old city of St. Augustine had never been more picturesque and full of color than it was that morning. Its narrow thoroughfares, with the wide, overhanging upper balconies that shaded them, were busy and gay. Strangers strolled along, stopping in groups before the open fronts of the fruit shops, or were detained by eager venders of flowers and orange-wood walking sticks. There were shining shop windows full of photographs and trinkets of pink shell work and palmetto. There were pink feather fans, and birds in cages, and strange shapes and colors of flowers and fruits, and stuffed alligators. The narrow street was full of laughter and the sound of voices. Lumbering carriages clattered along the palmetto pavement, and boys and men rode by on quick, wild little horses as if for dear life, and

to the frequent peril of persons on foot. Sometimes these small dun cream-colored marsh tackeys needed only a cropped mane to prove their suspected descent from the little steeds of the Northmen, or their cousinship to those of the Greek friezes; they were, indeed, a part of the picturesqueness of the city.

2. The ship was talking, as the sailors say, loudly, treading the innumerable ripples with an incessant weltering splash.

3. Down I sat to wait for darkness, and made a hearty meal of biscuit. It was a night out of ten thousand for my purpose. The fog had now buried all heaven. As the last rays of daylight dwindled and disappeared, absolute blackness settled down on Treasure Island. And when, at last, I shouldered the coracle and groped my way stumblingly out of the hollow where I had supped, there were but two points visible on the whole anchorage.

431. Be prepared to substitute less specific words for these: *buried, dwindled, blackness, shouldered, coracle, groped, stumblingly, hollow, anchorage.*

432. In the first extract, substitute general words for specific and rewrite the paragraph.

Your study of these few passages leads you to conclude, does it not, that the specific word has great power of suggestion? Since it is often your purpose to suggest more than you say, you will frequently feel the need of specific words. General words will come to you; for specific words you should always be on the hunt.

133. Figurative Words. In talking to a companion, you would be more likely to speak of " the red sun " and " the hot sky," than to use such language as Coleridge's:

> All in a hot and copper sky
> The bloody sun at noon
> Right up above the mast did stand
> No bigger than the moon.

Again, we oftener say, " The sun was shining bright upon the mountain tops," than " The early sunshine was already

pouring its gold upon the mountain tops." Yet Hawthorne's expression is beautiful.

Now what have these words done? *Hot* is literal; we all understand it. *Copper* tells us what the sky looked like. Everybody has seen the sun look red, but it is striking to call it as red as blood. Again, we generally think of the sun as yellow, but to say it is so much gold is to remind us sharply of the metal it resembles. These writers have not used *copper*, *blood*, and *gold* to say precisely what they meant, but to suggest resemblances. Words used for what they suggest, in a sense not exactly literal, we call figurative.

134. Similes and Metaphors. We are continually making comparisons between objects of the same kind; for example·

> The library is more beautiful than the church.
> This stone is like granite.
> Lincoln may have been as great a man as Washington.

But these are mere comparisons. Perhaps nearly as often we allude to similarities between objects of different kinds. We do this in two ways. Sometimes we say that *one thing is like another;* for example:

> The army stood like a wall.
> For he that wavereth is like a wave of the sea driven with the wind and tossed.

Holmes has been likened to a fountain, constantly bubbling over with sweet feeling and bright thought. Such figures of speech are called *similes*.

Sometimes we do not express resemblance; we imply it. *We call one thing by the name of another;* for example:

> Bread is the staff of life.
> The general was a tower of strength.

He is a dynamo in breeches.
Adversity is the grindstone of life.

These figures are called *metaphors*, a Greek word which means *carrying over*. A metaphor *carries over* the name of one thing to another.

EXERCISES

433. Study carefully the following examples of *simile:*

1. How far that little candle throws its beams!
So shines a good deed in a naughty world.

2. Good nature is the most precious gift of Heaven, spreading itself like oil over the troubled sea of thought, and keeping the mind smooth and equable in the roughest weather.

3. Men whose lives glided on, like rivers that water the woodlands,
Darkened by shadows of earth, but reflecting an image of heaven.

434. Make a careful study of the following examples of *metaphor:*

1. Antony is but a limb of Cæsar.
2. And the tongue is a fire.
3. Sometimes it was simply smooth and clear
For the gladness of heaven to shine through, and here
He had caught the nodding bulrush-tops
And hung them thickly with diamond-drops,
That crystaled the beams of moon and sun,
And made a star of every one.
4. Sir Launfal's raiment thin and spare
Was idle mail 'gainst the barbèd air.
5. Nor would I fight with iron laws, in the end
Found golden.
6. When clocks
Throbb'd thunder thro' the palace floors, or call'd
On flying Time from all their silver tongues.
7. *Tubal.* Your daughter spent in Genoa, as I heard, in one night fourscore ducats.
Shylock. Thou stickest a dagger in me.

The Point of Resemblance. When we say a man is a fox, we have in mind the characteristic common to both, — cunning. It is by fixing the attention on the point of resemblance that a figure makes an idea specific.

EXERCISE

435. In the following metaphors and similes, what is the point of resemblance that suggests the comparison?

1. A fiery temper; a rippling laugh; glassy eyes; golden hair; silvery waves; red-hot "liner"; iron muscle; catlike step; a ray of hope; growling thunder; mackerel sky; a sea of upturned faces; the snakelike caravan; crawling centuries; a striking thought; life's fitful fever; Stonewall Jackson; a hard heart; the silver moon.
2. The tongue of the just is as choice silver.
3. Boston is sometimes called the hub of Massachusetts, and Worcester the heart of the commonwealth.

135. Mixed Metaphors. In using figurative language we must not allow mixing of metaphors. Thus:

1. This world with all its trials is the furnace through which the soul must pass and be developed before it is ripe for the next world.
2. He was unable to steer his ship over the rough road of public sentiment.
3. Every one thought the rebellion had been rooted out; but it was soon rekindled with renewed vigor.
4. The chariot of Revolution is rolling, and gnashing its teeth.

It is also quite as important not to use metaphorical and literal language in the same sentence. For example:

Is it the voice of thunder or of my father?

EXERCISES

436. Are the following figures of speech satisfactory? If not, improve them.

1. Boyle was the father of chemistry and brother to the Earl of Cork.

2. An orator at one of the university unions bore off the palm of merit when he declared that "the British lion, whether it is roaming in the deserts of India or climbing the forests of Canada, will not draw in its horns or retire into its shell."

3. "Brethren," said an earnest exhorter to a body of religious workers, "brethren, remember that there is nothing which will kindle the fires of religion in the human heart like water from the fountains of life."

437. Discuss these two versions:

1. The cares and responsibilities of a sovereign often disturb sleep.
2. Uneasy lies the head that wears a crown.

438. Be prepared to change the following figurative expressions to literal and to discuss the difference in effect:

1. She speaks poniards, and every word stabs.
2. At one stride comes the dark.
3. He has spent all his life in letting down empty buckets into empty wells; and he is frittering away his age in trying to draw them up again.

439. Figures that come to us without seeking are likely to be the most simple and natural. Do any of these we have been examining lack naturalness and spontaneity?

440. A figure often surprises us. Sometimes its purpose is not to add beauty, but merely to afford amusement. Are there any examples of amusing figurative language in this chapter?

136. Metonymy. Metonymy is a figure of speech in which one word is put for another that suggests it. For example:

The ballot is more powerful than the bullet.
Who steals my purse steals trash.
We are reading Longfellow.

EXERCISE

441. In class, turn the following figurative language into literal statements. State which version you prefer, and why.

1. Bring down my gray hairs with sorrow to the grave.
2. In the sweat of thy face shalt thou eat bread.
3. They always set a good table.
4. Three cheers for the red, white, and blue!
5. The lamp is burning.
6. The chair called the house to order.
7. Is the kettle boiling?

137. Personification. When metaphor and metonymy ascribe personality to things inanimate, they become personification. For example:

The storm rages.
The ship has found herself.
Must I thus leave thee, Paradise?

138. Apostrophe. Furthermore, addressing inanimate things, or persons not present, as if they could answer, is sometimes called *apostrophe*. The word suggests the *turning from* the natural course of the thought in order to do this. For example:

1. Ye principalities and powers,
   That never tasted death!
   Witness from off your heavenly towers
   Our act of Christian faith.
2. Milton! thou should'st be living at this hour:
   England hath need of thee.

EXERCISE

442. Are the following examples of personification or of apostrophe?

1. Farewell, happy fields,
   Where joy forever dwells! Hail, horrors, hail!
   And thou, profoundest hell!

2. Fair Science frowned not on his humble birth
And Melancholy marked him for her own.

3. Advance, then, ye future generations! We would hail you, as you rise in your long succession, to fill the places which we now fill, and to taste the blessings of existence where we are passing, and soon shall have passed, our own human duration. We bid you welcome to this pleasant land of the fathers.

139. The Transferred Epithet. We have an effective way of transferring epithets, of extending the attributes of one subject to another with which it is connected. "The expression of such a thought," says one writer, "must be considered as a figure, because the attribute is not applicable to the subject in any proper sense." He gives as examples:

1. Casting a dim, *religious* light. 2. He drew his *coward* sword. 3. The *high-climbing* hill. 4. He steers the *fearless* ship. 5. And the *merry* bells ring round. 6. And the *jocund* rebecks sound.

In all our study of figures we shall find that the most simple and natural are the most telling. Unconsciously we shall cull from common experiences figures that will illustrate and give point to our thoughts. A reasonable amount of care should keep us from mixing metaphors and from using figures as mere ornament. If it is not perfectly clear to you that we use figures as naturally as we breathe, notice the language of the people whom you hear talk from day to day.

EXERCISES

443. In the two following extracts, how is force secured? In the second, note the use of the following words: clumping, twittering, commanding, casting, nick, bleak, closure, burn, torn, tinged, swim, massacre.

1. The schoolboy whips his taxed top; the beardless youth manages his taxed horse with a taxed bridle on a taxed road; and the dying Englishman, pouring his medicine, which has paid seven per cent, into a spoon that has paid fifteen per cent, flings himself back upon his chintz bed which has paid twenty-two per cent, and expires in the arms of an apothecary who has paid a license of a hundred pounds for the privilege of putting him to death. — SYDNEY SMITH.

2. Now I write you from my mosquito curtain, to the song of saws and planes and hammers, and wood clumping on the floor above; in a day of heavenly brightness; a bird twittering near by; my eye, through the open door, commanding green meads, two or three forest trees casting their boughs against the sky, a forest-clad mountain-side beyond, and close in by the door-jamb a nick of the blue Pacific. It is March in England, bleak March, and I lie here with the great sliding doors open, in an undershirt and p'jama trousers, and melt in the closure of mosquito bars, and burn to be out in the breeze. A few torn clouds — not white, the sun has tinged them a warm pink — swim in heaven. In which blessed and fair day, I have to make faces and speak bitter words to a man — who has deceived me, it is true — but who is poor, and older than I, and a kind of a gentleman too. On the whole, I prefer the massacre of weeds.

— STEVENSON, "Vailima Letters," Vol. I.

444. Read the following passage carefully and make a list of the words that seem particularly well chosen:

The prospectus of the Dictionary he [Samuel Johnson] addressed to the Earl of Chesterfield. Chesterfield had long been celebrated for the politeness of his manners, the brilliancy of his wit, and the delicacy of his taste. He was acknowledged to be the finest speaker in the House of Lords. He had recently governed Ireland, at a momentous conjuncture, with eminent firmness, wisdom, and humanity; and he had since become Secretary of State. He received Johnson's homage with the most winning affability, and requited it with a few guineas, bestowed doubtless in a very graceful manner, but was by no means desirous to see all his carpets blackened with the London mud, and his soups and wines thrown to right and left over the gowns of fine ladies and the waistcoats of fine gentlemen, by an absent, awkward scholar,

who gave strange starts and uttered strange growls, who dressed like a scarecrow and ate like a cormorant. During some time Johnson continued to call on his patron, but, after being repeatedly told by the porter that his lordship was not at home, took the hint, and ceased to present himself at the inhospitable door.

— MACAULAY, "Life of Samuel Johnson."

445. With this list before you, see how closely you can reproduce the paragraph orally.

446. In a similar way reproduce the passage from Bunyan (pp. 243–244).

447. In a letter to a friend (see Chap. VIII for help in making your letter correct in form), describe "forcibly" some street scene that you have witnessed recently.

448. Which of the three following selections do you like best? Which is your second choice? Point out the excellencies of each, and make a list of subjects which call for the use of words as specific and vivid as these. Use one of your subjects in writing a theme of considerable length.

1. I could see nothing but a cloud of dust before me, but I knew that it concealed a band of many hundreds of buffalo. In a moment I was in the midst of the cloud, half suffocated by the dust and stunned by the trampling of the flying herd; but I was drunk with the chase and cared for nothing but the buffalo. Very soon a long dark mass became visible, looming through the dust; then I could distinguish each bulky carcass, the hoofs flying out beneath, the short tails held rigidly erect. In a moment I was so close that I could have touched them with my gun. Suddenly, to my amazement, the hoofs were jerked upwards, the tails flourished in the air, and amid a cloud of dust the buffalo seemed to sink into the earth before me. . . . We had run unawares upon a ravine.

— PARKMAN, "The Oregon Trail," chap. xxiv.

2. Sweet smiling village, loveliest of the lawn,
Thy sports are fled, and all thy charms withdrawn;
Amidst thy bowers the tyrant's hand is seen,

And desolation saddens all thy green:
One only master grasps the whole domain
And half a tillage stints thy smiling plain.
No more thy glassy brook reflects the day,
But, choked with sedges, works its weedy way;
Among thy glades, a solitary guest,
The hollow-sounding bittern guards its nest;
Amidst thy desert walks the lapwing flies,
And tires their echoes with unvaried cries;
Sunk are thy bowers in shapeless ruin all,
And the long grass o'ertops the moldering wall;
And trembling, shrinking from the spoiler's hand,
Far, far away thy children leave the land.

— GOLDSMITH, "The Deserted Village."

3. Without warning or preparation I looked into a gulf seventeen hundred feet deep, with eagles and fish-hawks circling far below. And the sides of that gulf were one wild welter of color — crimson, emerald, cobalt, ochre, amber, honey splashed with port wine, snow-white, vermilion, lemon, and silver gray, in wide washes. The sides did not fall sheer, but were graven by time and water and air into monstrous heads of kings, dead chiefs, men and women of the old time. So far below that no sound of its strife could reach us, the Yellowstone River ran — a finger-wide strip of jade-green. The sunlight took those wondrous walls and gave fresh hues to those that nature had already laid there. Once I saw the dawn break over a lake in Rajputana and the sun set over the Oodey Sagar amid a circle of Holman Hunt hills. This time I was watching both performances going on below me — upside down you understand — and the colors were real! The cañon was burning like Troy town; but it would burn forever, and, thank goodness, neither pen nor brush could ever portray its splendors adequately. — KIPLING, "American Notes."

PART THREE

CHAPTER XIV

LITERATURE AND THE LONGER COMPOSITION

"A skeleton is not a thing of beauty; but it is the thing which, more than any other, makes the body erect and strong and swift."

— AUSTIN PHELPS.

140. Forms of Literature. Although we ourselves may never write anything that will be worthy of the name "literature," we shall wish to become familiar with many of the best writings of men and women of genius. Now and then we shall undertake work similar to theirs, not because we expect to produce anything noteworthy, but in order that we may by this means quicken our appreciation of masterpieces. A good deal of the best literature may be classed under the following divisions: *epic*, *lyric*, *essay*, *novel*, and *drama*.

141. The Epic. An epic is a long poem narrating the deeds of heroic persons. The story is largely one of action, and the subject is of world-wide or racial or national importance. Three famous epics are the Iliad, written many hundreds of years ago in Greece; "Beowulf," the oldest epic in the English language; and Milton's "Paradise Lost."

142. The Lyric. A lyric is the expression in poetical language of the thoughts and feelings of one person or of the thoughts and feelings that are the common property

of a generation or a people or a class. It is, perhaps, the highest form of poetic expression. Most of us may never attempt to express ourselves in lyrics, but we shall miss much that is great and good in literature if we fail to study the lyric poems of Tennyson, Wordsworth, Burns, Longfellow, and many others. The following extract is an excellent example of this form of literature:

Sweet and low, sweet and low,
  Wind of the western sea,
Low, low, breathe and blow,
  Wind of the western sea!
Over the rolling waters go,
Come from the dying moon, and blow,
  Blow him again to me;
While my little one, while my pretty one, sleeps.

Sleep and rest, sleep and rest,
  Father will come to thee soon;
Rest, rest, on mother's breast,
  Father will come to thee soon;
Father will come to his babe in the nest,
Silver sails all out of the west
  Under the silver moon:
Sleep, my little one, sleep, my pretty one, sleep.

— TENNYSON, "The Princess."

143. The Essay. The essay is a form of prose composition which may discuss almost any subject. When a writer wishes to explain to us his ideas on such subjects as Riches, Self-Reliance, and Heroism, or to entertain us with an account of his Observations from College Windows, or his Reflections upon the Origin of Roast Pig, he uses the essay form of literature more often than any other. The prime purpose of the true essayist is to comment upon life. Emer-

son, Macaulay, and Addison are good writers for us to study.

144. The Novel. A novel is a fictitious prose story of considerable length, which aims to depict real life at some particular time, but whose interest lies chiefly in the portrayal of the working of strong passions, particularly love and hate. The style of the novel is largely narrative, proceeding often by conversation alone, but description and exposition are also freely employed. It is unsatisfactory to attempt a classification of novels, but we may find it convenient sometimes to speak of *novels of incident*, in which the interest centers not in the characters but in the action; *novels of character*, in which the story depends for its interest on the study of character; and thus we might continue our classification. " A Tale of Two Cities " might be called a romance, " Silas Marner " a character study, " The Abbot " a historical novel, " David Copperfield " an autobiographical novel.

145. The Drama. A drama may be written in either prose or poetry, or it may be a combination of both. The chief object of the drama is to present characters in action — usually upon the stage.

There are many points of similarity between the novel and the drama, and many of the best novels have been rewritten in dramatic form. A strict classification of the drama seems impossible, but a rough division into tragedy, comedy, history, and romance has often been made. " Macbeth " is a tragedy, " As You Like It " is a comedy, " King John " is a history, and " The Tempest " is a romance.

EXERCISES

449. Write in full the titles and names of the authors of several essays, lyrics, novels, epics, and dramas of which you know something.

450. Make a list of the books required in preparation for the entrance examination in English by some college, and classify them as far as possible under the divisions given above.

451. Make a list of the books you have read during the last two years and classify them under the divisions given above. If the classification does not seem to include some of your books, make suitable divisions yourself (for example, history, biography, science, etc.).

452. Make a list of at least twelve books in your own home and classify them under appropriate headings.

146. Longer Compositions. In our short compositions we have given considerable attention to unity — whether in a sentence, a paragraph, or a group of paragraphs. Hereafter many of our themes will be longer, but whether paragraph, chapter, or book, every composition should be a unit.

Individuals constitute the family, families make the town, towns the state, and states the nation; and each — whether family, town, state, or nation — is a whole, composed of smaller parts. In a similar way sentences, in themselves units, form a larger unit, the paragraph; paragraphs, the chapter; and chapters, the book.

147. Means of securing Unity. As you know, in order to secure unity you should choose your subject carefully. You must decide upon your *point of view*, — the position from which you consider your subject, — you must have

in mind a definite goal, and you must advance with your eyes on that goal. Suppose, for example, that you are invited to speak ten minutes to a group of grammar-school pupils on the merits of your high school. Their object in giving you the invitation is to get information which shall help them to decide whether to attend the high school. That object gives you a limited subject. You will try to interest them so much in the doings of your school that they will be eager to enter it, and you will select from the topics which occur to you only those that serve your purpose. In brief, *to secure unity you must* (1) *keep in mind one main thought, and* (2) *present that thought from a carefully fixed point of view.*

EXERCISES

453. State in a single sentence the main thought that you would naturally bring out in writing on one of the subjects mentioned in Exercise 368.

454. State in another sentence the point of view you would take in presenting that thought.

455. (1) Choose a subject on which you can write some six or eight paragraphs. Word it so that you will be likely to keep the same point of view throughout the paper. If, for example, your subject is "Things seen from a Train," word it so that it will be clear that a passenger is writing. (2) Change the wording so as to accommodate as many different points of view as you think are worth taking. In the case just given as an example, the conductor, the brakeman, the engineer, the fireman, the newspaper boy, the porter, and others would have something to say.

148. Means of securing Coherence. Every talk or theme should be coherent. It may be easy to frame a coherent sentence or a coherent paragraph, but to hold the

attention of an audience for ten minutes, or even for three minutes, makes a more serious demand of a speaker. He must arrange whole groups of thoughts so that the transition from one group to another will be easy and natural.

Let us suppose that in the ten-minute talk on your high school you wish to emphasize four matters: (1) the caliber of the pupils in the school; (2) the good condition of athletics; (3) the large number of available studies; and (4) the unusually strong body of teachers. In whatever way you arrange these divisions of your subject, you must make it plain that one leads up to another, and that each contributes its part to the main thought. As you pass from topic to topic, and from paragraph to paragraph, you should show in some way that you are moving toward your destination.

To apply to connected paragraphs the methods of securing coherence in the sentence (see sects. 119, 120) and in the paragraph (see sect. 107), we may summarize them thus:

1. The last sentence of a paragraph may introduce the subject of the next paragraph. (For example, see the last sentence in sect. 107.)

2. The first sentence of a paragraph may refer to the preceding paragraph (*a*) through a conjunction or conjunctive phrase or (*b*) through a demonstrative adjective. (See sect. 108.)

3. A transitional sentence, and sometimes a paragraph, may be used to connect two paragraphs. In one of the *Spectator* papers appears a story of which the following is an abstract:

> Mahomet, "that famous imposter," was snatched one morning from his bed and taken by an angel to paradise. As the prophet was being carried off he upset a pitcher of water, but though he visited the

whole of paradise and held ninety thousand conferences, so short a time elapsed before Gabriel restored him to earth, that Mahomet was able to stand upright the overturned pitcher before the water was all spilt.

Immediately after this story Addison inserts the following *transitional* paragraph:

There is a very pretty story in the Turkish Tales which relates to this passage of that famous imposter, and bears some affinity to the subject we are now upon.

After this transitional paragraph a story is told of a sultan of Egypt who ridiculed the adventure of Mahomet.

To secure coherence, then, you must see that each division of the subject leads up to the next, and that each contributes its part to the main thought.

EXERCISES

456. (1) Bring to class as many examples as you can find of the foregoing methods of passing from one paragraph to another. You may consult editorials, magazine articles, and whatever books you happen to be reading.

(2) Outline the life of an author whose work the class is now reading. Get any help you can from the arrangement that follows:

I. Parents.
  1. Father.
  2. Mother.
II. Childhood.
  1. Nurse.
    a. Stories.
    b. Affection.
  2. Playmates.
III. Boyhood.
  1. School.
  2. Recreations.
    a. Reading.
    b. Sailing.
IV. College life.
  1. Faithful student.
    a. Favorite studies.
    b. Debating club.
  2. Athlete.
    a. Football.
    b. Rowing.
  3. Ambitions.
V. Career.
  1. Industry.
  2. Promotion.
  3. Independence.
VI. Position in the community.

457. Make a detailed outline of one period of the life of the author.

458. Make a detailed outline of one period of the life of a favorite character.

459. Give the class a talk based on one of your outlines.

460. Write a letter to a friend explaining fully your school life. Make the letter coherent and give special attention to the transition from one paragraph to another.

149. Means of securing Emphasis. Everything in your composition may have a bearing on the subject, your paragraphs may all fit together, but there is still an important question to answer: Will your hearer sift from all the details you give him the one or two points you wish him to note with especial care? In other words, how can you secure emphasis? We shall proceed to examine two ways.

150. Emphasis through Position. We have already seen in our study of paragraphs that what we put first attracts attention, and that we may expect people to remember longest what comes last. In other words, *emphasis may be secured by position.*

EXERCISES

461. If you were to use the following topics in writing an autobiography, in what order would you arrange them, and why?

Birth.	Plans for the future.
Early boyhood.	Tastes.

462. If you were to write a paper on your interest in the following games, in what order would you arrange them, and why?

Football.	Tennis.
Baseball.	Golf.

151. Emphasis through Proportion. If in the talk on your school you give half of your space to *athletics*, one naturally infers that you consider athletics of most importance. If you dismiss *studies* with two or three sentences, it is an equally natural inference that you consider that part of the school life of little interest — at least to your audience. *In the long composition, then, as well as in the paragraph, emphasis is a matter of proportion.*

EXERCISES

463. Choose a limited subject with which you are familiar, and which you consider suitable for a three-minute talk. Make the following preparation in writing:

1. Fix the point of view.
2. Fix the order of the topics.
3. Allot to each topic the proportion of time it deserves.

464. After getting all the help you can at home or from your friends, give the talk to the class.

465. Bring to class a plan and use it in writing the story of some novel you have recently read.

466. A pupil just back from a two weeks' vacation in Marblehead wrote an account which was planned as follows:

I. My visit to Marblehead.
II. The historic Marblehead.
  1. The War of 1812.
    a. Marblehead's defensive work.
    b. Marblehead's offensive work.
III. The present Marblehead.
  1. Population.
    a. Size, compared with early times.
    b. Kind.

In this theme, II received *emphasis by proportion* and III *emphasis by position.* If the pupil were asked to write a letter about

Marblehead to a man who is thinking of making his home there, how much of the above plan would he probably use? How much of it would he find useful in talking to a historical society?

467. Point out the value of making a careful plan even if you do not follow it closely. Explain Mr. J. M. Barrie's account of his experience:

There are writers who can plan out their story beforehand as clearly as though it were a railway journal, and adhere throughout to their original design — they draw up what playwrights call a scenario — but I was never one of those. I spend a great deal of time, indeed, in looking for the best road in the map, and mark it with red ink; but at the first by-path off my characters go. "Come back," I cry, "you are off the road!" "We prefer this way," they reply. I try bullying. "You are only people in a book," I shout, "and it is my book, and I can do what I like with you, so come back!" But they seldom come, and it ends with my plodding after them.

468. Keeping in mind the suggestions derived from this study of the above plan, make a similar plan for a theme addressed to your class.

469. Revise your plan so that it will be adapted to an entirely different audience.

470. The following outline was written in preparing a theme to show what a pupil had accomplished during his first year in the high school. If possible, suggest improvements in it — perhaps in the order of topics.

THE FIRST YEAR IN THE HIGH SCHOOL

I. English.
   1. Reading.
   2. Writing.

II. Shop work.
   1. Carving.
   2. Carpentry.

III. History.
   1. Roman.
   2. Greek.
   3. English.

IV. Drawing.
   1. Free-hand.
   2. Mechanical.

V. Algebra.
   1. Factoring.
   2. Equations.

471. Make an outline of the school work you have done this year. Arrange your work so as to end with what has interested you most. Indicate carefully the main and the subordinate divisions of the subject.

472. Make an outline of an account of your own life, testing it thoroughly. Write the account.

473. Prepare an outline of a subject on which you would like to write, and for which you need several paragraphs. These subjects may be suggestive:

1. Lincoln's Boyhood.
2. The Preservation of Forests.
3. Ought Football to be played in High Schools?
4. Rome at her Greatest.
5. Scott's Boyhood.
6. The Italians of To-day.
7. The Autobiography of a Public Carriage.
8. The Persecution of the Jews.
9. A Letter to an Editor on a Timely Subject.

474. After testing the outline as thoroughly as you know how, write the composition. Then apply the same tests to the composition.

152. The Introduction. Just because a boy wishes to tell us about a day's tramping, it does not follow that he is compelled to mention the precise moment of his waking or the difficulties and the rapidity of his dressing. If he is to interest us in his trip, the sooner he gets under way the better. It is safe to make introductions brief and informal.

Irving begins his "Oliver Goldsmith" in this way:

> There are few writers for whom the reader feels such personal kindness as for Oliver Goldsmith, for few have so eminently possessed the magic gift of identifying themselves with their writings.

Hawthorne opens "The House of the Seven Gables" with these words:

Halfway down a by-street of one of our New England towns stands a rusty wooden house, with seven acutely peaked gables, facing towards various points of the compass, and a huge, clustered chimney in the midst.

EXERCISES

475. Examine the introductory chapters of five stories. You may include "Ivanhoe," "The Last of the Mohicans," "The Vicar of Wakefield," "Silas Marner," and "The Alhambra." Take notes and give an oral report based on them.

476. Write an introductory paragraph of an account of a visit you once made.

477. Write introductory paragraphs for themes on two of the following subjects:

1. A Long Day.
2. A Delightful Ride.
3. A Morning's Drive.
4. An Old Friend (a person).
5. An Old Friend (an animal).
6. In the Train.
7. An Excursion.
8. A Short Evening.
9. A Tedious Hour.
10. A Stimulating Lecture.

478. Exchange papers. Condense and simplify the introductions as much as possible.

153. The Conclusion. You should think twice about your concluding paragraph. At times it should include a careful summary of your whole composition. Now and then you may think of an anecdote that will give point to all you have said. If one topic has led up to another naturally, you may need no other conclusion than a forcible ending of your last topic. A good story-teller, with his fondness for dwelling on the parts that please him most, is apt to be a long time reaching the end of his journey, but once there he knows enough to stop. As you hear lectures and ser-

mons, you will probably make up your mind that both introductions and conclusions are better for being brief.

EXERCISES

479. Examine several endings of chapters, magazine articles, books, and stories. Take notes, and give an oral report based on five of them.

480. Write the concluding paragraph of each of the themes for which you wrote introductory paragraphs.

481. In class, after a discussion of several themes, criticize your own with a view to making the conclusions as brief and as comprehensive as possible.

482. Give the substance of Chapters IV, VIII, and IX. Prepare as in Exercise 9, page 6.

483. Write in three connected paragraphs the substance of what you can find in this book concerning unity, coherence, and emphasis (1) in the long composition, (2) in the paragraph, (3) in the sentence. (See the index.)

484. Tell the class briefly what you consider important to remember about (1) words in good use, (2) forcible words.

154. The Value of a Plan. In short, then, the composition — whatever its length — should have unity, coherence, and emphasis. If you would secure these characteristics, form the habit of simple, straightforward, vigorous thinking. You will find a plan helpful in determining the goal you are to reach, in keeping your path, and in spending your time along the way to best advantage. In making your plan, consider carefully (1) your point of view, and (2) the choice and order of the topics. Finally, remember that a careful revision of the plan may save hours of rewriting.

EXERCISE

485. (1) Give the class a three-minute talk. Whatever your subject, show that you are prepared to speak on it. You may choose some subject on which you have already written with great care. At any rate you should know just what you wish to say, so that you can speak fluently. Give your best attention to the preparation of your plan. Consider carefully the introduction and the conclusion; and if you wish, write them. Choose an appropriate title.

(2) Write out your talk, using the language of the oral composition as far as possible.

CHAPTER XV

NARRATION

Hear as many good stories as you can, and tell one whenever you find a listener.

155. The Study of Common Forms of Prose. In studying literature with a view to learning how to write, it has proved convenient to examine each of the four common forms of prose by itself. Now, as a matter of fact, we do not find a great many pure narratives, or pure descriptions, or pure expositions, or pure arguments; almost every composition is a combination of two or more of these forms. It is important, however, to acquire some skill in the use of each kind, for all are practical ways of using our mother tongue. If we tell a story, we wish to tell it so that it will make a definite impression; if we paint a word picture, we wish the picture to affect the reader as it affects us; if we give an explanation, we wish it to be so clear and orderly that every listener will follow step by step; if we champion one side of a question, we wish to present that side in such a straightforward, logical way that we shall be convincing.

156. The Incident. First we shall study *narration.* Whether we are trying to tell something that has happened to us, something we have heard, or something we have read, we are continually thinking, "I wish I knew how to tell a story." Probably the easiest way to become

a good story-teller is to begin with incidents. We all note many occurrences which are worth recording, and in order to write them in good form, we should study the way in which others have done the same kind of writing. We should remember, too, that practice in telling incidents from the lives of others will help us in telling those that come within our own experience.

EXERCISES

486. In criticizing the following incidents, answer these questions:

1. Is the introduction sufficiently brief?
2. Are the events told in a natural order?
3. Does the narrative end in a way that brings out clearly the main point?

LAMB'S SALT DIPS

Lamb had been medically advised to take a course of sea bathing; and accordingly, at the door of his bathing machine, whilst he stood shivering with the cold, two stout fellows laid hold of him, one at each shoulder, like heraldic supporters; they waited for the word of command from their principal, who began the following oration to them:

"Hear me, men! Take notice of this — I am to be dipped." What more he would have said is unknown, for having reached the word "dipped," he commenced such a rolling fire of di-di-di-di, that when at length he descended *à plomb* upon the full word *dipped*, the two men, rather tired of the long suspense, became satisfied that they had reached what lawyers call the "operative clause" of the sentence, and both exclaiming, "Oh, yes, sir, we are quite aware of that," down they plunged him into the sea.

On emerging, Lamb sobbed so much from the cold that he found no voice suitable to his indignation; from necessity he seemed tranquil; and again addressing the men, who stood respectfully listening, he began thus:

"Men! is it possible to obtain your attention?"

"Oh, surely, sir, by all means."

"Then listen; once more I tell you I am to be di-di-di-di-," and then, with a burst of indignation, "dipped, I tell you."

"Oh, decidedly, sir," rejoined the men, "decidedly," and down the stammerer went for a second time.

Petrified with cold and wrath, once more Lamb made a feeble attempt at explanation:

"Grant me pa-pa-patience! Is it mum-um-murder you me-me-ean? Again, and again I tell you I'm to be di-di-di-dipped," now speaking furiously, with the tone of an injured man.

"Oh, yes, sir," the men replied, "we know that; we fully understood it"; and, for the third time, down went Lamb into the sea.

"O limbs of Satan!" he said, on coming up for the third time, "it's now too late; I tell you that I am — no, that I was — by medical direction to be di-di-di-dipped only *once*."

Thackeray and the Oyster[1]

Thackeray announced to me by letter . . . that he . . . would sail for Boston by the *Canada* on the 30th of October. All the necessary arrangements for his lecturing tour had been made without troubling him with any of the details. He arrived on a frosty November evening, and went directly to the Tremont House, where rooms had been engaged for him. I remember his delight in getting off the sea, and the enthusiasm with which he hailed the announcement that dinner would be ready shortly. A few friends were ready to sit down with him, and he seemed greatly to enjoy the novelty of an American repast. In London he had been very curious in his inquiries about American oysters, as marvelous stories, which he did not believe, had been told him of their great size. We apologized — although we had taken care that the largest specimens to be procured should startle his unwonted vision when he came to the table — for what we called the extreme *smallness* of the oysters, promising that we would do better next time. Six bloated Falstaffian bivalves lay before him in their shells. I noticed that he gazed at them anxiously with fork upraised; then he whispered to me, with a look of anguish, "How shall I do it?" I described to him the simple process by which the free-born citizens

[1] Reprinted by permission of Messrs. Houghton, Mifflin & Company.

of America were accustomed to accomplish such a task. He seemed satisfied that the thing was feasible, selected the smallest one in the half-dozen (rejecting a large one, "because," he said, "it resembled the High Priest's servant's ear that Peter cut off"), and then bowed his head as if he were saying grace. All eyes were upon him to watch the effect of a new sensation in the person of a great British author. Opening his mouth very wide, he struggled for a moment, and then all was over. I shall never forget the comic look of despair he cast upon the other five over-occupied shells. I broke the perfect stillness by asking him how he felt. "Profoundly grateful," he gasped, "and as if I had swallowed a little baby."

—J. T. FIELDS, "Yesterdays with Authors."

487. Tell the foregoing incident. Be sure to keep your audience in suspense as well as the writer does.

488. Tell the first anecdote without allowing any of the men to speak for themselves, and state whether it seems wise to allow the persons, or characters, to speak for themselves as much as possible.

489. Write an incident that is suggested by one of the following topics. See that you have a good beginning, an orderly sequence of events, and a dignified conclusion.

An Evening at Cedric's Home The Persecution of Isaac A Test of Skill in Archery	"Ivanhoe."
Death of De la Marck The Boar Hunt	"Quentin Durward."
Chasing a Buffalo A Mountain Hunt	"The Oregon Trail."

490. Tell an incident based on your own experience.

491. Write an account of some interesting event about which you are now studying in history.

492. Does the following narrative begin promptly? Is the order of events a natural one? Does the story end well?

A Sad Story

My next-door neighbor has a rooster which set up to be the rival of mine. It is a strange thing that creatures living side by side, instead of cultivating friendship and good feelings, should become envious, jealous, and quarrelsome.

Well, at first the rival roosters were satisfied with trying to see which could crow the louder, and it really seemed as if they would split their throats in the contest. Then they began to try which should wake up and crow first in the morning, and in this strife they would often begin at two o'clock at night; and lest one should get advantage over the other, they kept crowing away till sunrise.

So long as things were confined to crowing, no serious evil followed, but from crows the rivals at last came to blows. One day, as they chanced to be pretty near together, they began crowing at each other. By and by my rooster got angry; so he mounted the fence which divides my yard from my neighbor's, flapped his wings, and crowed a most tremendous crow. Upon this the other gave him a regular challenge to fight. There was no police to stop them, and they went at it. It was no boy's play; wings, spurs, and beaks, all were put in action. They fought like tigers, and when neither could stand, they held on to each other's combs and lay panting on the ground. At last they got up. One marched one way and the other another.

My rooster was so nearly blind that he could not find the way to the henhouse. The best he could do was to get under a small cedar tree, and there he took lodgings for the night. But, alas! the weather was bitter cold, and the poor thing was found stiff as an icicle, his feathers torn, his comb destroyed, and the air of pride and triumph which once distinguished him, departed forever. My neighbor's rooster saw the poor fellow lying in the snow, so over the fence he flew and began a most furious assault upon the lifeless body. After beating it soundly for about five minutes, the creature paused, looked contemptuously at the object of his wrath, drew himself up to his full height, and crowed. Then, with proud strides, he marched off to his flock of hens, who received him with three cheers, as the hero of all outdoors.

493. Read aloud the following bit of narrative until you can read it well. Then tell just why you like or dislike it.

The bear was coming on; he had, in fact, come on. I judged that he could see the whites of my eyes. All my subsequent reflections were confused. I raised the gun, covered the bear's breast with the sight, and let drive. Then I turned, and ran like a deer. I did not hear the bear pursuing. I looked back. The bear had stopped. He was lying down. I then remembered that the best thing to do after having fired your gun is to reload it. I slipped in a charge, keeping my eyes on the bear. He never stirred. I walked back suspiciously. There was a quiver in the hind-legs, but no other motion. Still he might be shamming: bears often sham. To make sure, I approached, and put a ball into his head. He didn't mind it now: he minded nothing. Death had come to him with a merciful suddenness. He was calm in death. In order that he might remain so, I blew his brains out, and then started for home. I had killed a bear!

—C. D. WARNER.

494. Read the following narratives aloud and criticize (1) the introduction, (2) the order of events, (3) the ending.

INCIDENT OF THE FRENCH CAMP

You know, we French stormed Ratisbon:
A mile or so away,
On a little mound, Napoleon
Stood on our storming-day;
With neck outthrust, you fancy how,
Legs wide, arms locked behind,
As if to balance the prone brow
Oppressive with its mind.

Just as perhaps he mused, "My plans
That soar, to earth may fall,
Let once my army-leader Lannes
Waver at yonder wall," —
Out 'twixt the battery-smokes there flew

A rider, bound on bound
Full-galloping; nor bridle drew
Until he reached the mound.

Then off there flung in smiling joy,
And held himself erect
By just his horse's mane, a boy:
You hardly could suspect —
(So tight he kept his lips compressed,
Scarce any blood came through)
You looked twice ere you saw his breast
Was all but shot in two.

"Well," cried he, "Emperor, by God's grace
We've got you Ratisbon!
The Marshal's in the market-place,
And you'll be there anon
To see your flag-bird flap his vans
Where I, to heart's desire,
Perched him!" The chief's eye flashed; his plans
Soared up again like fire.

The chief's eye flashed; but presently
Softened itself, as sheathes
A film the mother-eagle's eye
When her bruised eaglet breathes;
"You're wounded!" "Nay," the soldier's pride
Touched to the quick, he said:
"I'm killed, Sire!" And his chief beside,
Smiling the boy fell dead.

— BROWNING.

QUITE SO

"I say there, drop that!" cried Strong. "All right, sir, didn't know it was you," he added hastily, seeing it was Lieutenant Haines who had thrown back the flap of the tent, and let in a gust of wind and rain that threatened the most serious bronchial consequences to our discontented tallow dip.

"You're to bunk in here," said the lieutenant, speaking to some one outside. The some one stepped in, and Haines vanished in the darkness.

When Strong had succeeded in restoring the candle to consciousness, the light fell upon a tall, shy-looking man of about thirty-five, with long, hay-colored beard and mustache, upon which the raindrops stood in clusters, like the night dew on patches of cobweb in a meadow. It was an honest face, with unworldly blue eyes, that looked out from under the broad visor of the infantry cap. With a deferential glance towards us, the newcomer unstrapped his knapsack, spread his blanket over it, and sat down unobtrusively.

"Rather damp night out," remarked Blakely, whose strong hand was supposed to be conversation.

"Quite so," replied the stranger, not curtly, but pleasantly, and with an air as if he had said all there was to be said about it.

"Come from the North recently?" inquired Blakely, after a pause.

"Yes."

"From any place in particular?"

"Maine."

"People considerably stirred up down there?" continued Blakely, determined not to give up.

"Quite so."

Blakely threw a puzzled look over the tent, and seeing Ned Strong on the broad grin, frowned severely. Strong instantly assumed an abstracted air, and began humming softly,

"I wish I was in Dixie."

"The State of Maine," observed Blakely, with a certain defiance of manner not at all necessary in discussing a geographical question, "is a pleasant State."

"In summer," suggested the stranger.

"In summer, I mean," returned Blakely with animation, thinking he had broken the ice. "Cold as blazes in winter, though — isn't it?"

The new recruit merely nodded.

Blakely eyed the man homicidally for a moment, and then, smiling one of those smiles of simulated gayety which the novelists inform us are more tragic than tears, turned upon him with withering irony.

"Trust you left the old folks pretty comfortable?"
"Dead."
"The old folks dead!"
"Quite so."
— T. B. ALDRICH, "Quite So," in "Marjorie Daw."

NOTE. In this combination of narrative and description, notice what an important part the conversation plays. Does the natural way in which the writer approaches the climax remind you of the telling of one of the anecdotes in this chapter?

157. The News Item. A good newspaper is likely to use almost all the important forms of prose. One of these forms — the news item — merits special attention because of its importance and the opportunity it gives for practice in prose construction. The news item is an account of some current event. It may deal with practically any subject, but it must be clear, terse, forcible, and lively. It may be narrative, description, or exposition. Sometimes the writer may wish to make a "story" from few facts, but usually the "maximum of thought in the minimum of words" is the safest guide in composing a news item. This does not mean that it is to be nothing but a bare statement of facts. The circulation of a paper depends upon the interest its readers have in everyday things, and the paper must tell about these things in an interesting way. Practice in writing news items, even when we expect never to write for a newspaper, will be excellent training, especially in narrative composition.

The following items clipped from a newspaper should be examined carefully:

COLORADO COLDEST FOR YEARS

From 15 to 32 Degrees below Zero for more than Two Weeks

Sugar City, Col., Jan. 2. — With the mercury ranging from 15 to 32 degrees below zero for more than two weeks, and with from twelve to eighteen inches of snow covering the ground, southern and eastern Colorado are experiencing the most severe and prolonged period of cold weather that has been reported for many years. Cattle, it is said, are dying from hunger by the hundreds, owing to the deep snow covering the range grass.

YALE DEFEATS CORNELL

Hockey Team springs a Surprise upon the Ithaca Aggregation

About the greatest surprise of the hockey season to date, was the defeat of Cornell in Syracuse, N.Y., last evening, by the Yale seven. The score was 5 to 1, and it does not tell fully how marked was the superiority of Yale. Dean, who played at goal for Cornell, was the busiest man on the ice, trying to stop the many shots directed his way. The fact that he succeeded so many times in intercepting the puck was the only bright feature to Cornell's work.

FIRST TO HEAR MARK TWAIN'S HUMOR

James W. McDaniel, who was the first literary adviser of Samuel L. Clemens (Mark Twain), died suddenly on Monday at his home in Hannibal, Mo. In a magazine article published a short time before Mark Twain's death, the author said when he first began to write humorous stories, he always tried them on McDaniel before he had them published. If the stories made McDaniel laugh, so the humorist wrote, he always felt assured they would please the public.

EXERCISES

495. (1) Criticize the first news item, showing whether it is clear, terse, forcible, and lively. (2) Write a similar news item.

496. Select the item you consider the best from the point of view of both expression and interest. Explain your choice.

497. Select from a newspaper six news items — three that you consider good, three that you consider poor. Rewrite the last three items, and be prepared to show how you have improved them.

498. Write brief news items suitable for the school paper on any three of the following subjects:

1. A Prominent Graduate of the School.
2. A Baseball Game.
3. The Mid-year Examination.
4. Lincoln Day Exercises.
5. A New Piano for the Hall.
6. The Number of Pupils in the Entering Class.

158. Longer Narratives. Whatever skill we acquire in the telling of incidents we can turn to good account when we compose stories which include several events. Of these longer narratives there are two common forms, the short story and the novel.

The short story, like the incident, is constructed to bring out clearly a single point, or to produce a single effect. The *plot*, or action of the story, should be original and striking. Whereas in the incident the characters may be mere names, in the good short story they not only talk but they live.

Compared with the short story, — which generally deals with one chief character, or one situation, — the novel is intricate. Pupils who wish to examine a novel as a work of art will find in Trent, Hanson, and Brewster's "Introduction to the English Classics," [1] and in the introductions and notes of editions prepared for schools, such aids as an analysis

[1] Published by Ginn and Company.

of the author's plot and a study of his method and of his characters.

Although the study of both forms of fiction is valuable, in learning how to write such stories as most of us are likely to produce, we naturally turn to the short story. The following volumes will be found to contain many interesting short stories:

"Gallegher and Other Stories"	Richard Harding Davis.
"Old Chester Tales"	Margaret Deland.
"Tales of a Traveler"	Washington Irving.
"The Other Fellow"	F. Hopkinson Smith.
"The Jungle Books" }	Rudyard Kipling.
"The Day's Work" }	
"A Humble Romance"	Mary Wilkins Freeman.
"In the Wilderness"	Charles Dudley Warner.
"In Ole Virginia"	Thomas Nelson Page.
"Majorie Daw"	Thomas Bailey Aldrich.
"Wanted: A Match-Maker"	Paul Leicester Ford.

Other good stories are mentioned in Exercise 501, below, and others in the book review under Exercise 610.

EXERCISES

499. Make a list of your favorite novels under two heads: (1) novels of incident; (2) novels of character.

500. Write a theme telling which of these two kinds you prefer, and why. Give illustrations.

159. Directions for telling a Story. In reading, as well as in writing, we may profitably keep in mind the following directions for telling a story:

1. *Secure unity of effect.* Choose material that will bring out *the point* you wish to emphasize. Reject whatever does not make some contribution to the end in view.

2. *Secure coherence.* Be sure that one part leads up to another; that the various parts are as closely connected as the links in a chain.

3. *Secure emphasis and force.* *a.* The *beginning* should arouse an intelligent interest in what is to come. Such interest may be gained in two ways: (1) by giving an explanation that will prepare the reader for subsequent narration; or (2) by fixing his attention on something decidedly suggestive of what is in store.

b. See that your narrative has *proportion.* Condense the unimportant details in order that you may have sufficient space for whatever you wish to emphasize.

c. The good story-teller knows how to keep his listeners in *suspense.* A study of " Ivanhoe " and other novels of Scott, and careful listening to men whose audiences seldom weary, will help us to a wise use of this means of emphasis.

d. The skillful introduction of conversation often increases the interest.

e. The *ending* must count. A story should not only make continual progress; it should grow in interest up to the very end. We should tell it so that when we have reached the " climax," — when the interest is at its height, — there will be little or nothing more to say. Sometimes the climax comes after a gradual preparation; sometimes it is all the more effective because it comes unexpectedly.

EXERCISES

501. Tell the story of one of the following narratives: " The Vision of Sir Launfal," a canto of " The Lady of the Lake," " The Man Without a Country," " The Fall of the House of Usher," " The King of the Golden River," or one of these stories

in " The Sketch-Book ": (1) the Captain's story in " The Voyage "; (2) " Rip Van Winkle "; (3) the adventures of Ichabod Crane in " The Legend of Sleepy Hollow." First write a brief plan.

502. Write (1) the opening paragraph of the story as you have told it; (2) the closing paragraph.

503. Write the story. Consider the value of conversation, and if you use any, see that it is to the point and neatly introduced. Be prepared to criticize your story, using the suggestions in Exercise 486.

504. Be prepared to tell the class a story that you consider joyful, pleasant, or gloomy.

505. Be prepared to tell the class in your own words a story suggested by the following list:

1. A Classic Myth.
2. Dick Whittington and his Cat.
3. Jack the Giant Killer.
4. Puss in Boots.
5. An Original Fairy Tale.
6. A Wild Animal.

506. Reproduce in writing an interesting and lifelike conversation you have heard. Perhaps the following topics will be suggestive:

1. Two Women on a Street Car.
2. Buying a Ticket.
3. Meeting an Old Acquaintance.
4. Ordering from the Grocer.

507. Be prepared to tell the class an improbable story from Jules Verne, Poe, Kipling, or any other well-known author.

508. Bring to class a copy of an incident in which the movement is rapid.

509. Make an outline of a short story (see subjects under Ex. 477, p. 268), being careful to have a definite conclusion. Tell

the first half of your story to the class. They may then write what they consider suitable endings, and these may be compared with yours.

510. Write accounts of an incident from two points of view. These suggestions may be helpful:

1. A man hit by an automobile. His version of the affair and the chauffeur's.

2. A disputed touchdown. Opinions given by the captains, the referee, a spectator, the boy who made the play.

3. The circus parade as it looked to a boy, a girl, an old man, a clown in the circus.

511. Give a brief oral account of the life of the most interesting person you know.

512. Tell briefly the history of your school.

513. Make a plan of one of the four stories suggested by these words:

1. One or two strokes of a spade upturned the blade of a large Spanish knife, and as we dug farther, three or four loose pieces of gold and silver coin came to light. . . .

We now worked in earnest, and never did I pass ten minutes of more intense excitement.

2. It was done. Whether right or wrong, it was done.

3. "I want my happiness!" at last he murmured, hoarsely and indistinctly, hardly shaping out the words. "Many, many years have I waited for it! It is late! It is late! I want my happiness!"

4. What was I to do to pass away the long-lived day?

514. Write the story in full.

515. Write whatever any one of the following extracts suggests:

1. "Do you," she said, "believe in dreams?" "That is a question I can't answer truthfully," I replied, laughing. "I don't really know whether I believe in dreams or not."

2. The voice of Mrs. Peters, her next-door neighbor, came back in response: "It's me. What's the matter, Marthy?"

"I'm kinder used up; don't know how you'll git in; I can't git to the door to unlock it to save my life."

3. On drawing it to the surface, we were much surprised to find it a long pistol of very curious and outlandish fashion, which, from its rusted condition, and its stock being worm-eaten and covered with barnacles, appeared to have lain a long time under water.

4. "Nephew," said he, after several efforts, and in a low, gasping voice, "I am glad you are come. I shall now die with satisfaction. Look," said he, raising his withered hand and pointing — "look in that box on the table: you will find that I have not forgotten you."

5. To make assurance surer, I got upon my hands and knees, and crawled, without a sound, towards the corner of the house. As I drew nearer, my heart was suddenly and greatly lightened.

6. He had plenty to do the next hour. [Rapid movement.]

7. "I love anything that's old: old friends, old times, old manners, old books, old wine; and, I believe, Dorothy (taking her hand), you'll own I have been pretty fond of an old wife." [Slow movement.]

516. Get one of the best story-tellers you know to tell you a story, or recall one that you have already heard. Write as well as you can what you learned from the way in which it was told.

Keep in mind such questions as these: Was the narrator hurried? deliberate? Did he make the most of his material? Did he omit unimportant details? Did he keep you guessing about the outcome of the story? If so, how? Was the ending one that is easy to remember?

517. Write an original story (five hundred to one thousand words). It may be based on fact, but you are to furnish the plot and the details. See that it is true to life. The following subjects may prove suggestive:

1. My First Skate.
2. A Real Ghost.
3. My Last Bicycle Trip.
4. An Amusing Object.
5. A Day's Rest, or Amusements on an Idle Day.
6. A Lost Child.

7. A Lazy Boy's Adventure.
8. With a Veteran of the Civil War.
9. The Greatest Event in American Naval Annals.
10. A Great Satisfaction.
11. A Curious Coincidence.
12. No Laughing Matter.
13. A Bird's Bravery.
14. The Interrupted Lecture.
15. The Coming of the Stagecoach.
16. A Spelling Match.
17. The Critical Inning.
18. A Hermit.
19. A Faithful Horse.
20. An Observant Dog.

518. Assume that you are to send the story just written to a friend to criticize, and write a letter to accompany it, giving your reasons for your choice of subject. (See that your letter is correct in form.)

CHAPTER XVI

DESCRIPTION

160. Material for Pictures. The story-teller often pauses in his narrative of events to give his hearers bits of description, and all of us have frequent occasion to describe as accurately as possible something we wish to bring before a listener. If we could only open our eyes and see the wealth of material all about us, we should find ourselves continually enriching our conversation through descriptions. This is what Ruskin, in " Modern Painters," says:

> The fact is, that there is hardly a roadside pond or pool which has not as much landscape *in* it as above it. It is not the brown, muddy, dull thing we suppose it to be; it has a heart like ourselves, and in the bottom of that there are the boughs of the tall trees, and the blades of the shaking grass, and all manner of hues, of variable, pleasant light out of the sky; nay, the ugly gutter, that stagnates over the drain bars, in the heart of the foul city, is not altogether base; down in that, if you will look deep enough, you may see the dark, serious blue of far-off sky, and the passing of pure clouds. It is at your own will that you see in that despised stream, either the refuse of the street, or the image of the sky — so it is with almost all other things that we unkindly despise.

It is not enough to tell what we have seen. Our object should be to paint a picture that shall affect our listener as the original observation affected us. To do this skillfully requires study and practice.

Many of the pictures we shall wish to paint will be based entirely on the *imagination*, as some of Jules Verne's are in

"Twenty Thousand Leagues under the Sea," and Coleridge's in "The Ancient Mariner."

161. A Limited Subject. If we are wise, we shall choose a subject so limited that our description will naturally have unity. The following selection is an excellent illustration of the treatment of a limited subject, and as a character description is well worth careful study.

MAHTO-TATONKA

Though he found such favor in the eyes of the fair, he was no dandy. He was indifferent to the gaudy trappings and ornaments of his companions, and was content to rest his chances of success upon his own warlike merits. He never arrayed himself in gaudy blanket and glittering necklaces, but left his statuelike form, limbed like an Apollo of bronze, to win its way to favor. His voice was singularly deep and strong, and sounded from his chest like the deep notes of an organ. Yet, after all, he was but an Indian. See him as he lies there in the sun before our tent, kicking his heels in the air and cracking jokes with his brother. Does he look like a hero? See him now in the hour of his glory, when at sunset the whole village empties itself to behold him, for to-morrow their favorite young partisan goes out against the enemy. His headdress is adorned with a crest of the war-eagle's feathers, rising in a waving ridge above his brow, and sweeping far behind him. His round white shield hangs at his breast, with feathers radiating from the center like a star. His quiver is at his back; his tall lance in his hand, the iron point flashing against the declining sun, while the long scalp locks of his enemies flutter from the shaft. Thus, gorgeous as a champion in panoply, he rides round and round within the great circle of lodges, balancing with a graceful buoyancy to the free movements of his war horse, while with a sedate brow he sings his song to the Great Spirit. Young rival warriors look askance at him; vermilion-cheeked girls gaze in admiration; boys whoop and scream in a thrill of delight; and old women yell forth his name and proclaim his praises from lodge to lodge.

— PARKMAN, "The Oregon Trail."

EXERCISES

519. In studying Burroughs' description of the walk of a crow, ask yourself these questions: Has everything a bearing on the subject? Is the opening sentence a good introduction? Is the closing sentence an emphatic ending? Read these two sentences together, and then write what you consider the main thought of the paragraph.

I have seen no bird walk the ground with just the same air the crow does. It is not exactly pride; there is no strut or swagger in it, though perhaps just a little condescension; it is the contented, complacent, and self-possessed gait of a lord over his domains. All these acres are mine, he says, and all these crops; men plow and sow for me, and I stay here or go there, and find life sweet and good wherever I am. The hawk looks awkward and out of place on the ground; the game birds hurry and skulk, but the crow is at home and treads the earth as if there were none to molest or make him afraid.

— "An Idyl of the Honey-Bee."

520. (1) Make a list of five subjects suitable for imaginative description and so limited that it will be easy to secure unity. (2) Write on one of the subjects that you like best.

521. As you read Hawthorne's description of a room, put yourself in the writer's place. Think of the numerous details he might have included in his picture. From them all he selected a few. Presenting these in an order in which a visitor would naturally see them, he took pains to point out a chair that he wished us particularly to notice.

It was a low-studded room, with a beam across the ceiling, paneled with dark wood, and having a large chimney piece, set round with pictured tiles, but now closed by an iron fire board, through which ran the funnel of a modern stove. There was a carpet on the floor, originally of rich texture, but so worn and faded in these latter years that its once brilliant figure had quite vanished into one indistinguishable hue. In the way of furniture, there were two tables: one,

constructed with perplexing intricacy and exhibiting as many feet as a centipede; the other, most delicately wrought, with four long and slender legs, so apparently frail that it was almost incredible what a length of time the ancient tea table had stood upon them. Half a dozen chairs stood about the room, straight and stiff, and so ingeniously contrived for the discomfort of the human person that they were irksome even to sight, and conveyed the ugliest possible idea of the state of society to which they could have been adapted. One exception there was, however, in a very antique elbowchair, with a high back, carved elaborately in oak, and a roomy depth within its arms, that made up, by its spacious comprehensiveness, for the lack of any of those artistic curves which abound in a modern chair.

— "The House of the Seven Gables," chap. ii.

522. With the above description in mind, describe in writing the interior of a room which interests you.

523. Note the simplicity of Scott's plan in this description from "Rob Roy," and with this example in mind describe orally some bit of scenery that has pleased you.

The glorious beams of the rising sun, which poured from a tabernacle of purple and golden clouds, were darted full on such a scene of natural romance and beauty as had never before greeted my eyes. To the left lay the valley, down which the Forth wandered on its easterly course, surrounding the beautiful detached hill, with all its garland of woods. On the right, amid a profusion of thickets, knolls, and crags, lay the head of a broad mountain lake, lightly curled into tiny waves by the breath of the morning breeze, each glittering into its course under the influence of the sunbeams. High hills, rocks, and banks waving with natural forests of birch and oak, formed the borders of this enchanting sheet of water; and, as their leaves rustled to the wind and twinkled in the sun, gave to the depth of solitude a sort of life and vivacity.

524. Suggest improvements in the following storm description:

I went to Nahant yesterday to see the storm. The sea off Nahant point was magnificent. The waves were greater than the waves that

run shoreward on the beaches, gathered masses, seas heaped on seas, swinging in unhindered, mountainous, to crush upon the rough rocks that rise seaward abruptly. Far out the sea foamed with whitecaps, but, till they reached the foot of the cliffs themselves, the waves found no shallow, no reef to break them. They did not bend and curl lightly as summer waves; their mass was too great, their march was too solemn. Slowly each mounted shoreward, lifting its swaying crest; halted a moment, gathered its whole strength in one heaped mountainous impulse, and plunged shoreward, leaping — dashing through caverns and crevices, rushing swiftly up the purple slopes of the rocks, flashing up like white flame against the sky, shaking the firm foundations of the land with hollow thunder.

It was a power beyond and above man, a thing irresistible and untamable, to whose crests the heights of the land seemed little. The sense of it was everywhere. The sound of it was everywhere.

162. The Point of View. After choosing the subject, the next step is to decide upon the point of view. Having once fixed this, the writer should not change it without giving the reader notice. If he moves forward or backward, to the right or to the left, he must inform the reader. After describing the view from an east window, he must not call attention to something on the west side of the house without showing how he is enabled to command a view in that direction. Similarly, the writer should notify the reader of a change of time. If he begins by describing the morning sky, he must not refer to the heat of noon without the proper transition.

In a single paragraph of " The Legend of Sleepy Hollow " Irving describes the outside of a house, the piazza, the hall, the parlor, and even gives us a peep into a china closet. Yet he is so careful to inform us of every movement of the wondering Ichabod that we follow with the utmost ease.

It is to be noted that Ichabod went no farther than the hall; then he stood and looked around.

It was one of those spacious farmhouses, with high-ridged, but lowly-sloping roofs, built in the style handed down from the first Dutch settlers; the low projecting eaves forming a piazza along the front, capable of being closed up in bad weather. Under this were hung flails, harness, various utensils of husbandry, and nets for fishing in the neighboring river. Benches were built along the sides for summer use; and a great spinning wheel at one end, and a churn at the other, showed the various uses to which this important porch might be devoted. From this piazza the wondering Ichabod entered the hall, which formed the center of the mansion and the place of usual residence. Here, rows of resplendent pewter, ranged on a long dresser, dazzled his eyes. In one corner stood a huge bag of wool ready to be spun; in another a quantity of linsey-woolsey just from the loom; ears of Indian corn, and strings of dried apples and peaches, hung in gay festoons along the walls, mingled with the gaud of red peppers; and a door left ajar gave him a peep into the best parlor, where the claw-footed chairs, and dark mahogany tables, shone like mirrors; and irons, with their accompanying shovel and tongs, glistened from their covert of asparagus tops; mock-oranges and conch shells decorated the mantelpiece; strings of various colored birds' eggs were suspended above it: a great ostrich egg was hung from the center of the room, and a corner cupboard, knowingly left open, displayed immense treasures of old silver and well-mended china.

— IRVING, "The Sketch-Book."

These words show how the point of view changes: *From this piazza Ichabod entered the hall . . . a door left ajar gave him a peep into the best parlor . . . a cupboard, left open.*

EXERCISES

525. Criticize, with reference to the point of view, the selection from Parkman, on page 289. (1) Does the writer change his point of view? (2) If so, does he inform the reader of every such change?

526. From what point of view does the reader see (1) the room described by Hawthorne on page 290; (2) the description from "Rob Roy" on page 291; (3) the Nahant Storm, pages 291–292; (4) the passages from Parkman and Kipling, pages 255, 256?

527. Write a description of a living room (1) from a mother's point of view; (2) from a caller's point of view.

528. Show why it is necessary to have a point of view in description, and illustrate by giving an oral description of your school building.

529. Write an imaginative description of a dwelling house (1) from the inside or (2) from the outside.

530. Write a description of a landscape (1) on a bright morning or (2) on a moonlight evening.

163. Choice of Details and Plan. Nothing is of greater importance than the choosing of significant details. That choice made, your problem is one of arrangement.

In the following lines, note the choice of significant details and the skillful management of them:

For cups and silver on the burnish'd board
Sparkled and shone; so genial was the hearth:
And on the right hand of the hearth he saw
Philip, the slighted suitor of old times,
Stout, rosy, with his babe across his knees;
And o'er her second father stoopt a girl,
A later but a loftier Annie Lee,
Fair-hair'd and tall, and from her lifted hand
Dangled a length of ribbon and a ring
To tempt the babe, who rear'd his creasy arms,
Caught at and ever miss'd it, and they laugh'd:
And on the left hand of the hearth he saw
The mother glancing often toward her babe,
But turning now and then to speak with him,

Her son, who stood beside her tall and strong,
And saying that which pleased him, for he smiled.
— TENNYSON, "Enoch Arden."

Sometimes a writer makes clear at the start the manner in which he proposes to develop the description. Victor Hugo, in describing the field of Waterloo, says:

Those who would get a clear idea of the battle of Waterloo have only to lay down upon the ground in their mind a capital A. The left stroke of the A is the road from Nivelles, the right stroke is the road from Genappe, the cross of the A is the sunken road from Ohain to Braine l'Alleud.

Newman's description of Attica begins:

A confined triangle, perhaps fifty miles its greatest length, and thirty its greatest breadth.

It is a help to clearness to say that a church takes the form of a cross or of an amphitheater. You may know of a peninsula that might be likened to a finger, of a road that resembles an S, of a river that may be compared to a horseshoe or an oxbow.

EXERCISE

531. With the foregoing illustrations in mind, write a description of some view that has made a deep impression on you. Choose important details.

164. Description by Suggestion. We frequently try to write so that another person shall see just what we see, but in many instances the wiser course is to make the reader feel as we feel. Thomas Bailey Aldrich says: "I like to have a thing suggested rather than told in full. When every detail is given, the mind rests satisfied, and the imagination loses all desire to use its own wings." Sometimes a word or a

phrase is more suggestive than a page of details. You will find the following worth study:

1. The smiler, with the knife under the cloak.[1]

2. Next stood Hypocrisy with holy leer,
Soft smiling and demurely looking down,
But hid the dagger underneath the gown.

3. Look like the innocent flower,
But be the serpent under't.

165. Description by Effect. Sometimes the best way to describe a thing is to suggest how it influences the spectator or actor. This kind of suggestion is called *description by effect.*

EXERCISES

532. See in how many effective ways you can bring out the thought of the following:

1. Mutiny, it was plain, hung over us like a thundercloud.
2. In came Mrs. Fezziwig, one vast substantial smile.

533. Describe by means of suggestion one of the following: (1) an elm tree; (2) a sweet child; (3) a fog; (4) a storm cloud.

534. Read the following paragraph aloud until you can read it well. Is it an example of description by effect? How did Nehushta feel in the atmosphere described?

The peace of the evening descended upon her [Nehushta]; the birds of the day ceased singing with the growing darkness; and slowly, out of the plain, the yellow moon soared up and touched the river and the meadows with mystic light; while far off, in the rose thickets of the gardens, the first notes of a single nightingale floated upon the scented breeze, swelling and trilling, quivering and falling again, in a glory of angelic song. The faint air fanned her cheek, the odors

[1] "This verse," says Lowell, "makes us glance over our shoulders, as if we heard a stealthy tread behind us."

of the box and the myrtle and the roses intoxicated her senses, and as the splendid shield of the rising moon cast its broad light into her dreaming eyes, her heart overflowed, and Nehushta the princess lifted up her voice and sang an ancient song of love, in the tongue of her people, to a soft minor melody, that sounded like a sigh from the southern desert. — F. M. CRAWFORD, "Zoroaster," chap. ii.

535. Write a description of some peaceful scene in such a way that the reader will feel calm.

536. Describe some exciting scene in such a way that you will excite your listeners. Draw freely on your imagination.

537. Write a description of a happy scene in such a way that the reader cannot help feeling pleased.

538. Write a letter to some one, giving a vivid account of some fine bit of music that you have heard.

539. Select from an English classic some good description of a place or scene. Read the passage to the class, calling attention to what you consider particularly good.

540. Without actually naming it, be prepared to describe some simple object so that the class will understand what you have in mind. The following may suggest a subject: *ruler, armchair, ink bottle, fountain pen, pocketknife, carriage.*

541. In a similar way be prepared to describe some familiar building in your neighborhood, or some well-known public character, or a famous painting.

542. Write a description of a tree that you know well.

543. (1) Describe a picture of a house and grounds. (2) Add details that in your judgment would improve it, and describe the resulting picture.

544. Similarly (1) describe a picture of a landscape, or a body of water, and (2) add such details as you choose, and describe the resulting picture.

545. Describe an unattractive back yard (1) as it is, and (2) as, at slight expense, it might be.

546. Is the following description of Cæsar a vivid picture? Make a plan of it, noting (1) the point of view and (2) the choice of details.

In person Cæsar was tall and slight. His features were more refined than was usual in Roman faces; the forehead was wide and high, the nose large and thin, the lips full, the eyes dark gray like an eagle's, the neck extremely thick and sinewy. His complexion was pale. His beard and mustache were kept carefully shaved. His hair was short and naturally scanty, falling off towards the end of his life and leaving him partially bald. His voice, especially when he spoke in public, was high and shrill. . . . He was an athlete in early life, admirable in all manly exercise, and especially in riding. — J. A. FROUDE, "Cæsar."

547. Write a description of a young man, profiting by what you can learn from the foregoing selection and from the paragraph quoted on page 289.

548. Write a description of an elderly man, profiting by any suggestions you may get from the following:

1. He must have been upwards of sixty, but he had a wiry, well-trained, elastic figure, a stiff, military throw-back of his head, and a springing step, which made him appear much younger than he was.

2. In a city in which people regarded the beautiful body as a sign of the beautiful soul within, in which they looked upon an ugly man much as they would upon an anarchist, Socrates was the "ugliest of the sons of men." With his enormously large bald head, protruding eyes, flat nose, and thick lips, he resembled the satyr masks displayed in the shop windows at Athens; big-bodied and bandy-legged, he stalked like a pelican through the streets.

— BOTSFORD, "History of Greece," p. 225.

549. Write a description of an imaginary young woman. The following sketch of Joan of Arc may be helpful:

The girl was in her eighteenth year, tall, finely formed, with all the vigor and activity of her peasant rearing, able to stay from dawn to

nightfall on horseback without meat or drink. As she mounted her charger, clad in white armor from head to foot, with the great white banner studded with fleur-de-lis over her head, she seemed "a thing wholly divine, whether to see or hear."

— GREEN, "History of the English People."

550. Write a description of a mammy to correspond to the character sketch (exposition) in Exercise 601, or a description of an Indian suggested by that of Mahto-Tatonka on page 289.

166. Reproduction of Sensations. We are so dependent on our eyesight that it is well to remind ourselves occasionally that we have other senses. Obviously one will not often sit down and say, " In writing to-day I will use words that describe taste, touch, smell, and sound." We use the words that the subject demands. On the other hand, if we are well developed, if we are in the habit of using the five senses, we are much more likely to recognize and respond to the demands of the subject.

The man of rich and varied experience is the man whom we expect to be most interesting as a talker or as a writer. The man whose senses are constantly contributing to his appreciation and enjoyment of life naturally speaks and writes in a vigorous, hearty style. If we study men like Stevenson and Kipling, we shall find that they make frequent use of the five senses. They could not have written with such accuracy, completeness, and point unless they had acquired the habit of being alert. Like them we must learn our trade. Not satisfied with hazy notions about things, we must take pains repeatedly to put into words just what we see or hear or taste or smell or touch. By using our senses in this way we shall gain real enjoyment, and we shall become much more interesting to those with

whom we associate; for whether we write or talk, we shall have an inexhaustible fund to draw from in making our meaning clear both in statement and in illustrations. Rich indeed is the writer who has at his command illustrative material that he has gathered from a vigorous use of keen senses, in doors and out.

EXERCISES

551. How many of the five senses did the writer use in connection with the following paragraphs? Note all indications of activity. Read the selections aloud until you can enter into the spirit of each of them.

It was one January morning, very early — a pinching, frosty morning — the cove all gray with hoarfrost, the ripple lapping softly on the stones, the sun still low and only touching the hilltops and shining far to seaward. The captain had risen earlier than usual, and set out down the beach, his cutlass swinging under the broad skirts of the old blue coat, his brass telescope under his arm, his hat tilted back upon his head. I remember his breath hanging like smoke in his wake as he strode off, and the last sound I heard of him, as he turned the big rock, was a loud snort of indignation, as though his mind was still running upon Dr. Livesey.

— STEVENSON, "Treasure Island," chap. ii.

There is one day when all things are tired, and the very smells, as they drift on the heavy air, are old and used. One cannot explain this, but it feels so. Then there is another day — to the eye nothing whatever has changed — when all the smells are new and delightful, and the whiskers of the Jungle People quiver to their roots and the winter hair comes away from their sides in long, draggled locks. Then, perhaps, a little rain falls, and all the trees and the bushes and the bamboos and the mosses and the juicy-leaved plants wake with a noise of growing that you can almost hear, and under this noise runs, day and night, a deep hum. *That* is the noise of the spring — a vibrating boom which is neither bees, nor falling water, nor the wind in the tree tops,

but the purring of the warm, happy world. — KIPLING, "The Spring Running," in "The Second Jungle Book."

552. Read to the class the last paragraph from Burroughs on page 43, and describe the feeling it gives.

553. Write a description of one of the following: (1) the silence of a heavy snowfall on a windless night; (2) the silence of a hot summer night; (3) the loudness of the ticking of a clock at midnight; (4) the drowsiness of a church on a hot forenoon; (5) the restlessness of a windy March morning.

554. Make a list of a few instances in which an appeal to the sense of smell might add to your description. Consider the following expressions and put any of them on your list: *fresh lumber, fresh-cut hay, burning leaves, lilacs, mignonette, summer dust in the country, the earth in spring, a rank low-tide odor, pine trees, moist meadow, musty meadow, porgy factory, barn.*

555. (1) Name ten sounds that you have heard within the last twenty-four hours. (2) Write fully about one of these.

556. Describe in a single word the atmosphere of (1) a room, (2) a home, (3) a school building, (4) a town or village, (5) a city.

167. Directions for writing Descriptions. We shall find it helpful in writing descriptions to keep in mind the following directions, based on what we have seen to be desirable in a good description.

1. We must indicate clearly our point of view. If it changes, we must notify the reader.

2. We should choose significant details and have a definite plan in presenting these details.

3. We should try to make the reader see what we see or feel as we feel.

4. We should be fully alive as we write — ready to use any of the senses, and even more alert to secure the closest attention than we should be in telling a story.

EXERCISES

557. Write on one of the following:

1. Indicate what a man who has no sense of smell cannot appreciate as he walks through the woods in spring.

2. (*a*) Write out fully what a man with only one sense — hearing — might easily get from a five minutes' walk in the woods. Choose whichever season you prefer. (*b*) Point out what, in addition, a watchful eye may discover under these circumstances.

3. Imagining that you have only two senses, — hearing and touch, — describe (*a*) a walk in the woods or in a village or city, or (*b*) a meeting with a pet animal, say a dog.

4. In writing a brief account of the catching of a fish, take advantage of all the opportunities you may have to make use of sound, smell, and touch. See that your description is lively.

5. In describing the broiling and serving of a fish, give especial attention to smell and taste.

558. Write on a subject in connection with which you can advantageously use the five senses. Consider from this point of view the following:

My Pet Dog.	Climbing Mount ——.
An Hour's Swimming.	Coasting.
The Taste and Touch of the Air.	A Clam Bake.
In a Gymnasium.	Playing the Piano.
A Rain Storm.	A Football Game.
Making Candy.	A Fire in the Woods.
A Day's Sailing.	A Snowball Fight.
	Skating in the Morning.

559. Give an oral description of the appearance of some character in a story. Make your picture as lifelike as possible, and do not hesitate to reproduce the language of the book.

560. Write a description of one of the following: (1) a typical farmyard scene; (2) a rare coin; (3) an artistic postage stamp; (4) a typical evening in your home, or an ideal evening; (5) an entertainment you have attended recently.

561. (1) Describe some small boys at play. (2) Criticize in writing under the heads of (*a*) *point of view*, (*b*) *life*, the description written by one of your classmates.

562. Write the description suggested by any one of the following:

1. He was a comely, handsome fellow, perfectly well made, with straight strong limbs, not too large; tall and well-shaped, and, as I reckon, about twenty-six years of age . . . countenance . . . smile . . . hair . . . forehead . . . eyes.

2. By this time the sun had gone down, and was tinting the clouds towards the zenith with those bright hues which are not seen there until some time after sunset, when the horizon has quite lost its richer brilliancy. The moon . . . the old house . . . the garden. . . .

3. About a quarter of an hour before the second ringing of the bell, members of the congregation begin to appear.

4. I built a cottage for Susan and myself, and made a gateway in the form of a Gothic arch, by setting up a whale's jawbones . . . heifer . . . garden . . . parlor.

5. The fog had now lifted, so that I could form a better idea of the lay of the land.

6. After nightfall we went out and walked up and down the grass-grown streets.

7. The Baltimore oriole loves to attach its nest to the swaying branches of the tallest elms.

8. At length the shadows began to lengthen, the wind . . . calm . . . the sun . . . Sabbath stillness . . . valley . . . the farmer . . . the ox . . . the school urchin. . . .

9. He was meanly dressed.

10. The town appeared to be waking up. A baker's cart had already rattled through the street, chasing away the latest vestige of night's sanctity with the jingle-jangle of its dissonant bells. A milkman. . . .

563. Choose one of the following for a short theme:

1. Describe the view from a window. If you like, you may read Irving's account of a view from a window in "Christmas Day" (in "The Sketch-Book"). See the third paragraph, beginning, "Everything conspired," etc. Is the plan clear? Note the force of the active verbs.

2. Describe the house in which you live so that a stranger will get a clear picture. Be careful about your point of view.
3. Describe a cottage sheltered by a large elm.

564. In writing a criticism of a description written by one of your classmates, answer these questions:

1. Does the writer indicate clearly his point of view?
2. Has he chosen significant details?
3. Has he a definite plan in presenting the details?
4. What words are particularly well chosen? Why?

565. Make a list of twenty things that you have seen on your way to school and be prepared to speak on one of them or on something suggested by the following subjects:

1. Clouds on a Windy Day.
2. A Shop Window.
3. A Pretty Dress.
4. The First Snowfall.
5. Our Back Yard.
6. A Day in June.
7. Twenty Miles of View.
8. A Gentleman Tramp.
9. Our Garden in a January Thaw.
10. A Fog.
11. The Actual Appearance of a Hero.
12. A Typical Farmer.
13. An Artistic Wastebasket.
14. A Beautiful Chair.
15. A Brook.
16. An Attractive Factory.
17. A Mill.
18. A Mountain.
19. A Storm.
20. Early Morning.

CHAPTER XVII

EXPOSITION

"Learn to see and to hear. Seeing and hearing are more matters of the brain than of eye and ear. . . . Exposition demands . . . the exercise of reason as well as of observation, but the two are closely bound together; and the mind which is trained to see is as sure to reason about what it sees as the plant which thrusts its rootlets into the rich soil is to grow."

— ARLO BATES.

168. The Meaning of Exposition. Every person who knows how to sail a boat enjoys telling how he does it. A good swimmer likes to let a beginner into the secret of his skill. The tennis player sometimes tries to give his friends some notion of what he means by " thirty-love." In each of these cases there is a demand for explanation, or, as we sometimes call it, exposition.

You may know how the town in which you live came to have a high-school building. If you were to give this history, you would call your work narration. Should you by the use of words make a picture of the schoolhouse, you would produce a description. But if you explain the uses of the building, the result is an exposition.

In describing a thing we tell of its appearance; in explaining it we *expose*, or " set forth," its meaning. One who has attended a typical " town meeting " can give an entertaining account of what he saw there, but it is another matter to make a foreigner comprehend what " town meeting " really means. It is one thing to describe a friend so that a stranger can pick him out in a crowd; it is a very

different undertaking to explain the secret of your friend's cheerful countenance.

In reading a biography we are not satisfied with a description of a man's appearance; we wish to know what sort of man he was. We turn year after year to Lockhart's "Life of Scott," Southey's "Life of Nelson," and Plutarch's "Lives," because these enable us to understand how certain great men accomplished their life work.

169. Definition. One of the commonest forms of exposition is definition. We are continually trying to explain the meaning of a word, to "fix its limits," that is, to define it. For this purpose a synonym is helpful, if it is better understood than the word to be defined. *Vocation*, for example, may not be so clear to some persons as *business; to acquiesce*, so intelligible as *to yield; hypochondria*, so well known as *melancholy;* or *melancholy*, in turn, so simple as *the blues*. A definition of this sort is sometimes called loose or synonymous (see the synonyms, homonyms, and antonyms in sect. 127).

In defining a term, we should use as many sentences as we need, and in addition, as many illustrations as will prove helpful. For example, it is not enough to say that "composition is putting things together so as to make one thing out of them, the nature and goodness of which they all have a share in producing." Ruskin therefore adds, "Thus a musician composes an air by putting notes together in certain relations; a poet composes a poem by putting words and thoughts in pleasant order; and a painter, a picture, by putting thoughts, forms, and colors in pleasant order."

If, in defining a term, we use words that need further explanation, we must be sure to supply it. For instance, in "civics is the *science* of *civil government*," the italicized words need further definition.

170. Phrasing the Definition. Unless we take care to give finish and exactness to the wording of our definitions, we shall fall into bad habits. Many a boy and girl will say, for example, "A tornado is *when* the wind blows suddenly and fiercely and it rains in torrents," etc. This is of course all wrong. A noun should be defined as a noun. Thus, instead of "A tornado *is when*," we should say, "A tornado is a *tempest which* springs up suddenly and is accompanied by rain, wind," etc. Likewise, an adjective must be defined as an adjective, a verb as a verb. Thus, "To trade means *to buy and to sell*," not "To trade is *buying and selling*."

The repetition of a term should be avoided in a definition. Thus, the following is not a good definition:

A *building* is something that is *built*.

EXERCISES

566. Write directions for playing quoits, duck on a rock, or hop-scotch. If your subject is quoits, you may use this plan:

I. The outfit.
   1. Horseshoes.
   2. The "hub" (stake).
II. Position of the players.
III. Object of the players.
IV. The keeping of the score.

567. Give directions for making soup, bread, or cake; or for freezing ice cream; or for building a coal fire, cleaning a bicycle, or harnessing a horse.

568. Show to what extent an account of the battle of Thermopylæ might be an exposition.

569. Give a synonymous definition of each of these words: *surly, cudgel, wordy, timely, picturesque, renders, lackey.*

570. Explain the difference between a magazine and a newspaper.

571. Give a definition of one of these musical terms: *viola, tuba, grand opera, symphony.*

572. Explain each of these terms: *algebra, geometry, history, physics, drawing, English grammar, botany, literature.*

171. Unity. Having chosen a limited subject, think it over and write the substance of what you wish to say in a single sentence. If you keep this sentence summary constantly in mind, your work will probably be a unit. If, for example, you are explaining baseball, your sentence summary might be: "Baseball is a field game, played with bat and ball, by eighteen men, nine on a side." In explaining a steam engine, you might say that "a steam engine may be defined as an apparatus for doing work by means of heat applied to water." Does that seem to you a good sentence summary?

EXERCISES

573. Explain in a single sentence the main difference between an adjective and an adverb, or between arithmetic and algebra.

574. Sum up in a written sentence the main features, as you understand them, of one of the following games: *football, tennis, golf, cricket, checkers, chess.*

575. Reword the following common sayings:

1. The smallest worm will turn, being trodden on. 2. Murder will out. 3. A close mouth catches no flies. 4. Hitch your wagon to a star. 5. Nothing succeeds like success. 6. Little strokes fell great oaks. 7. I am always in haste, but never in a hurry.

172. Arrangement of Material. In connection with unity we must have coherence, — an orderly arrangement of our

material, — and in order to secure it we can well afford to take great pains in making a definite plan.

Sometimes the subject determines the order of the main divisions of an outline. One step leads inevitably to the next; you are not free, as you are in narration and description, to gain *emphasis through position*. You may, however, give most space to matters which need most explanation, and in this way secure *emphasis through proportion*. When you are free to choose the order, do not try to give the most difficult part of your explanation at once, but begin with something which is comparatively easy, — if possible, with something about which the reader is not entirely ignorant, — and lead from that to the parts which are harder to understand. In other words, begin with the simple and work toward the complex. If, for instance, you were to explain the game of tennis, you surely would not call attention at once to the meaning of *deuce set*.

If you can be clear and at the same time secure climax, by all means do so; but remember that no matter how interesting you make your explanation, it is a failure if it is not clear.

EXERCISES

576. Make a plan of a two-minute talk on Baseball. Let it show that you are to discuss (1) the equipment, (2) the positions of the players, (3) the way in which the game is played.

577. Make a plan of the following paragraph:

When we ask for more time for schools, we are always met by this objection: The children can hardly stand the stress to which they are now subjected. Are we to overtax them still more? I believe there are three good answers to this objection. The first is ventilation. If you will take the excess of carbonic acid out of the schoolroom, you can keep the children in it longer, without hurting

them as much as you do now. The same may be said of the teachers. The strain upon teachers is greatly increased by the badness of the air in which they habitually work. Secondly, the stress upon the children can be greatly diminished by the systematic use of gymnastic movements during school hours and in the schoolrooms. I submit that the American people ought to learn from the experience of European nations in this respect. It has been conclusively demonstrated that brief intervals for gymnastic exercises throughout the public schools of Scandinavia and Germany do keep the children in good condition, and do enable them to sustain without injury a greater amount of mental work than I have just suggested for American children. Thirdly, the stress or strain upon children can be much diminished by making the work interesting to them, instead of dull, as much of it now is. It is extraordinary how fatigue is prevented or diminished by mental interest. As I have lately read the readers used in my sample grammar school, worked its sums, and read its geography and its book on manners, it has seemed to me that the main characteristic of the instruction, as developed through those books, — unless lightened by the personality of the teacher, — is dullness, a complete lack of human interest, and a consequent lack in the child of the sense of increasing power. Nothing is so fatiguing as dull, hopeless effort, with the feeling that, do one's best, one cannot succeed. That is the condition of too many children in American schools — not the condition for half an hour, but the chronic condition day after day and month after month. Make the work interesting, and give the children the sense of success, and the stress which is now felt by them will be greatly diminished. — CHARLES WILLIAM ELIOT, "An Average Massachusetts Grammar School," in "Educational Reform," pages 183–185.

578. (1) Profiting by whatever suggestions you can get from the preceding paragraph and plan, write on a subject of your own choosing. (2) After your writing is done, put at the end of it what you consider the main thought.

579. Make an outline of the character of (1) a book hero of yours; (2) an acquaintance.

580. Does the following plan seem clear, orderly, and likely to serve its purpose?

MAKING A FLY ROD

I. Principal requirements.
   1. Lightness.
   2. Strength and pliability.
II. Main construction.
   1. Kind of wood.
   2. Number of pieces to a section.
   3. Shape and method of fastening together.
III. Mounting.
IV. Winding.
   1. Uses of winding.
      a. Strength.
      b. Ornamentation.
   2. Method of fastening.
V. Finishing.

581. (1) Write out the main divisions of a plan of one of the following subjects: *croquet, diabolo, tennis, checkers, hockey, basketball, chess, or some other game.* (2) Insert subdivisions in your plan. (3) Write the theme. (4) See that theme and plan agree.

173. Methods of Exposition. In the chapter on the Paragraph and its Development, we have found that the common methods of developing both the paragraph and the longer theme are: (1) by details, or particulars; (2) by examples; (3) by repetition; (4) by comparison and contrast; (5) by cause and effect. In a single theme perhaps all methods will be used to some extent, but at first we should be careful to confine ourselves to one method in a single paragraph. In exposition two particularly useful methods are illustration by examples and illustration by comparison and contrast. We crave the example just as we jump at the specific word, and everybody naturally makes comparisons and contrasts. However, we shall need practice in all the methods mentioned.

EXERCISES

Exposition by Details

582. The following paragraph has been developed by details. Write a similar paragraph on some method of fishing or some other out-of-door recreation.

One of the most picturesque methods of hunting the poor deer is called "floating." The person, with murder in his heart, chooses a cloudy night, seats himself, rifle in hand, in a canoe, which is noiselessly paddled by the guide, and explores the shore of the lake or the dark inlet. In the bow of the boat is a light in a "jack," the rays of which are shielded from the boat and its occupants. A deer comes down to feed upon the lily-pads. The boat approaches him. He looks up, and stands a moment, terrified or fascinated by the bright flames. In that moment the sportsman is supposed to shoot the deer. As an historical fact, his hand usually shakes, so that he misses the animal, or only wounds him; and the stag limps away to die after days of suffering. Usually, however, the hunters remain out all night, get stiff from cold and the cramped position in the boat, and when they return in the morning to camp, cloud their future existence by the assertion that they "heard a big buck" moving along the shore, but the people in camp made so much noise that he was frightened off. — C. D. Warner, "A-Hunting of the Deer," in "In the Wilderness."

583. Use any two of the following as topic sentences for paragraphs, and develop them by means of details:

1. Our country house is one of the most restful spots that I know.
2. Mr. Martin's new horse is a Kentucky thoroughbred.
3. Jones, Stratton, and Company have been remarkably successful since they opened their new store.
4. Elihu Grant, the Democratic candidate for mayor, has the best record of any candidate.
5. Mayville is an uninteresting town.

584. Explain one of the following, developing the paragraph by means of details: (1) how to broil steak; (2) some system of ventilation; (3) a good method of sharpening a lead pencil;

(4) some patent; (5) bread making; (6) how to make a Welsh rabbit; (7) the block system (in connection with a railway); (8) some system of heating.

585. Developing the paragraph chiefly by means of details, explain some technical term taken from one of the following: (1) music; (2) the carpenter shop; (3) mechanical drawing; (4) freehand drawing; (5) mathematics.

586. Explain orally to a stranger how to get a card, and how to draw a book, from your public library.

587. A stranger has three days for sight-seeing in your neighborhood. Write him a letter, telling him how he may spend the time to advantage.

Exposition by Examples

588. Explain orally, with as many illustrations as you choose to add, the correct use of the following words: *awful, funny, cunning, lovely.*

589. Add to your outlines of characters prepared in Exercise 579 illustrations by examples.

590. Develop one of the following by means of examples:

1. The way of transgressors is hard. 2. Forbearance ceases to be a virtue. 3. Ill blows the wind that profits nobody. 4. A little learning is a dangerous thing. 5. All that glisters is not gold. 6. 'Tis distance lends enchantment to the view.

591. Write a short theme on "My Method of memorizing Prose [or Poetry]." Develop it by a combination of details and examples. Perhaps the following outline will be helpful:

1. Illustration.
2. Each paragraph.
   a. Main thought.
   b. Number of sentences.
   c. Substance of each sentence.
   d. First several words of each sentence.

592. Explain in short paragraphs the meaning of five of the following sentences. Use examples.

1. One good turn deserves another.
2. He that complies against his will
   Is of the same opinion still.
3. The better part of valor is discretion.
4. A new broom sweeps clean.
5. No one is a hero to his valet.
6. Men are used as they use others.
7. Handsome is that handsome does.
8. No man ought to look a gift horse in the mouth.
9. You have hit the nail on the head.

593. Talk on one of the following subjects:

1. Honesty is the best policy. (Illustrate by examples.)
2. It was clearly a time for discretion.
3. Explain how you made some such article as these: pencil tray, book rack, picture frame, stamp box, jewel case, flower trellis, napkin ring, goblet, wallet, rolling pin, gavel, dumb-bells.

Exposition by Repetition

594. The following is an example of development by repetition. Write a similar theme, taking for your topic sentence "The life of a sailor [or fireman] is a series of adventures and narrow escapes."

The life of the birds is a series of adventures and of hairbreadth escapes by flood and field. Very few of them probably die a natural death, or even live out half their appointed days. What perils beset their nests, even in the most favored localities! The cabins of the early settlers, when the country was swarming with hostile Indians, were not surrounded by such dangers. The tender households of the birds are not only exposed to hostile Indians in the shape of cats and collectors, but to numerous murderous and bloodthirsty animals, against whom they have no defense but concealment. They lead the darkest kind of pioneer life, even in our gardens and orchards, and under the walls of our houses. Not a day or a night passes, from the time the eggs are laid till the young are flown, when the chances are

not greatly in favor of the nest being rifled and its contents devoured, — by owls, skunks, minks, and coons at night, and by crows, jays, squirrels, weasels, snakes, and rats during the day. Infancy, we say, is hedged about by many perils; but the infancy of birds is cradled and pillowed in peril. — JOHN BURROUGHS, "Signs and Seasons."

595. In the following selection, point out instances of repetitions of words and of thought.

The Life of Johnson is assuredly a great, a very great work. Homer is not more decidedly the first of heroic poets, Shakespeare is not more decidedly the first of dramatists, Demosthenes is not more decidedly the first of orators, than Boswell is the first of biographers. He has no second. He has distanced all his competitors so decidedly that it is not worth while to place them. Eclipse[1] is first, and the rest nowhere. — MACAULAY, "Essay on Johnson."

EXPOSITION BY COMPARISON AND CONTRAST

596. Write a theme of at least three or four paragraphs, beginning with the topic sentence of the following selection. Use as much of this material as you please.

We have become a spendthrift race. Extravagance is the order of the day. James J. Hill told us the other morning that our trouble is not the high cost of living, but the cost of high living — privately and publicly the wild waste of natural resources. Four generations ago our forefathers had to their west a vast untouched continent, rich in timber, ores, and soil fertility beyond anything the white man had ever found. The entire population of the country, scattered along the Atlantic seaboard, was limited to a couple of million people. These vast natural resources were successfully exploited, our wealth increased as if by magic, and to-day our population of ninety millions has occupied the whole continent from ocean to ocean, but not without leaving its mark upon the land. Our forests, laid low by giant mills, are more than half cut. Our streams and lakes have been looted of their fish by water wheels and steam-drawn seines. Our mines of ores and coal

[1] Eclipse was a famous English race horse.

are beginning to show signs of depletion. Our soil, with impaired fertility, now yields eighteen and twenty bushels in place of the forty of the virgin prairies. At the end of it all we are beginning to see that our national wealth is not all the product of wise and intelligent labor. Largely, we have done no more than transmute, and often recklessly, our natural resources into the uses, ornaments, extravagances of our civilization: foodstuffs, houses, clothes, railroads, palaces, monuments, elegances of living, lavish show of gold and silver.— EDWARD A. RUMELY, "Our Public Schools as Preparatory for Practical Life."

597. After studying the sketch of the train dispatcher on page 196, write a comparison of two persons whom you know well, or of whom you have read widely.

598. Point out significant traits in two characters in literature who are strikingly different from each other — for example; Hepzibah and Phœbe in "The House of the Seven Gables." Show that you know them as well as persons with whom you are well acquainted.

599. Be prepared to talk for one minute on one of these subjects: (1) A Home (compare a *house*); (2) A Village (compare a *city*).

600. Write a long theme on one of the following subjects: (1) The Schools of To-day (compared with those of a generation ago); (2) The "New" Football; (3) Dickens, the novelist (compared with Scott or some other writer).

EXPOSITION BY CAUSE AND EFFECT

601. The following paragraph is an example of development by cause and effect. Using the same material, rewrite the paragraph to bring out more clearly the relation of cause to effect.

The mammy was the zealous, faithful, and efficient assistant of the mistress in all that pertained to the training of the children. Her authority was recognized in all that related to them directly or indi-

rectly, second only to that of the mistress and master. She regulated them, disciplined them, having authority indeed in cases to administer correction. Her *régime* extended frequently through two generations, occasionally through three. From their infancy she was the careful and faithful nurse, the affection between her and the children she nursed being often more marked than that between her and her own children. She may have been harsh to the latter; she was never anything but tender with the others. Her authority was, in a measure, recognized through life, for her devotion was unquestionable. The young masters and mistresses were her "children" long after they had children of their own. They embraced her, when they parted from her or met with her again after separation, with the same affection as when in childhood she "led them smiling into sleep." She was worthy of the affection. At all times she was their faithful ally, shielding them, excusing them, petting them, aiding them, yet holding them up to a certain high accountability. Her influence was always for good. She received, as she gave, an unqualified affection; if she was a slave, she at least was not a servant, but was an honored member of the family, universally beloved, universally cared for — "the Mammy."

— THOMAS NELSON PAGE, "The Old South."

602. Tell in one minute (1) why you would like to go to a higher institution of learning than the school you now attend; (2) under what circumstances you would be satisfied with the equivalent of a high-school education.

174. Directions for writing Exposition. In general, the most important aids in securing clear and forcible exposition are:

1. Unity.
2. Coherence, or logical arrangement.
3. Emphasis through proportion.
4. Illustration by examples or by comparison.

603. Write on one of the following subjects:

1. A Ballad. 2. A Touchdown. 3. A Hazard (golf). 4. Uses of Public Libraries. 5. Reforms suggested in "Oliver Twist." 6. A

Summer Sport in the Country. 7. A Winter Amusement in Cities. 8. The Industry of Walter Scott. 9. The Humble Origin of Great Men. 10. Nelson's Courage. 11. The Care of Potted Plants in Winter. 12. How to raise Celery. 13. Setting the Table for Dinner. 14. How to tell a Fir Tree from a Spruce. 15. How to make a Kite. 16. The Making of Turpentine. 17. The Making of Cider. 18. Handball. 19. A Sun Dial. 20. A Simple Steam Engine. 21. Ice Cutting. 22. The Force Pump. 23. How to row a Boat. 24. How to keep a Lawn. 25. The Air Brake. 26. How to make a Pair of Skees.

604. (1) Choose from the subjects just given that one which appeals to you as the best for an essay of some six hundred words. (2) In preparing a plan, consider (*a*) ***unity***, (*b*) ***arrangement***, (*c*) ***emphasis through proportion***, (*d*) the advantage of ***illustration by examples or by comparison.*** (3) Write the essay.

605. Explain orally your methods of writing. In doing so, answer the following questions:

1. Do you write rapidly?
2. Do you alter the first draft much?
3. Do you find composition hard? Under what conditions is it most difficult? least difficult?
4. To what extent have you found outlines, or plans, useful?
5. Do you keep an audience or a reader in mind as you write?
6. Do you read your work aloud slowly, sentence by sentence? If so, has this method helped you in revising the sentences, the spelling, or the punctuation?

606. In a similar way, tell the class about your reading habits. First prepare a plan. In addition to the topics that will be suggested by the above questions, consider the use of the dictionary and other helps.

607. Assuming that you must decide what occupation you will enter when you leave school, investigate some one kind of work and make it the subject of a theme. Show that you have the necessary qualifications for this particular occupation.

175. Special Forms of Exposition. Among the many forms of exposition the following are of special interest: (1) abstracts — (*a*) book reviews, (*b*) notes; (2) newspaper editorials; (3) character sketches; (4) letters.

176. The Abstract. An abstract is somewhat more than an outline, but less than a pure exposition. According to its subject matter, it is variously called an epitome, a résumé, a summary, a review. It must contain in some form what is vital in the original. The statements must be so grouped that the finished product is not a series of sentences merely, but a literary composition, however short, which will stand all the tests for a good exposition.

EXERCISES

608. The following abstract of the drama from which Shakespeare got much of his material for "The Merchant of Venice" is given by Hudson. Study this; then write an abstract of "The Merchant of Venice." Compare your work with that of Hudson.

Giannetto, the adopted son of a Venetian merchant, Ansaldo, gets permission to visit Alexandria. On his voyage he lands at Belmont, where he finds a lady of great wealth and beauty, and falls deeply in love with her. He returns to Venice, asks for a supply of money to enable him to prosecute his love suit, and Ansaldo borrows 10,000 ducats of a Jew on the condition that, if the money be not repaid by a certain day, Ansaldo shall forfeit a pound of his flesh, to be cut off by the Jew. Giannetto gains the lady in marriage; but, forgetful of the bond, prolongs his stay at Belmont till the day of payment is past. Hastening to Venice, he finds the Jew rigid in exacting the penalty, and not to be turned from it even by ten times the amount of the loan. The bride, knowing the merchant's position, disguises herself as a doctor of law, repairs to Venice, and gets herself introduced as a judge into the court where the case is on trial; for in Italy, at that time, nice and difficult points of law were determined, not by the ordinary judges, but by doctors of law from Padua, Bologna, and other famous law schools.

The lady, unrecognized by her husband, learns the nature of the case, and, after reading the bond, calls on the Jew to take the pound of flesh, but tells him he must take neither more nor less than exactly a pound, and that he must shed no blood. An executioner is at hand to behead him in case any blood be drawn. The Jew then says he will accept the 10,000 ducats offered; but, as he has declared up and down repeatedly that he will have nothing but the pound of flesh, the judge refuses to allow any repayment of money whatever; and the Jew in a rage tears up the bond and quits the court. Hereupon Giannetto, overjoyed at the happy issue, yields up to the judge, in token of his gratitude, a ring which his wife had given him on their marriage day; and the judge, on returning home and putting off the disguise, rails at her husband in fine terms about his parting with the ring, which she says she is sure he must have given to some woman.

609. Write an abstract of some story that you have recently read outside of school. Exchange papers and, as examiner, compare the paper given you with the following:

In this story a young British lieutenant, in a moment of extreme irritation, strikes a private soldier. The act is one that calls for dismissal from the Queen's service. What is the officer to do? He cannot send money to the soldier — who happens to be the redoubtable Ortheris himself — nor can he apologize to him in private. Neither can he let matters drift. Ortheris, too, has his own code of pride and honor; he too is "a servant of the Queen"; but how is the insult to be atoned for? The way out of this apparently hopeless muddle is a beautifully simple one, after all. The lieutenant invites Ortheris to go shooting with him, and when they are alone, asks him to "take off his coat." "Thank you, sir!" says Ortheris. The two men fight until Ortheris owns that he is beaten. Then the lieutenant apologizes for the original blow, and officer and private walk back to camp devoted friends. That fight is the moral salvation of Lieutenant Ouless.

— BLISS PERRY, "A Study of Prose Fiction."

177. Book Reviews. A book review should give a brief account of the subject matter and its treatment. It should go far toward enabling the reader to decide whether the

book will be of value or interest to him, and it should give the particulars necessary for the purchase of the book, — the name of the publisher, the price, and so forth.

EXERCISES

610. Is the review given below satisfactory? Does the book seem worth your reading?

Specimens of the Short Story. Selected and edited by George H. Nettleton, Ph.D., Assistant Professor in Yale University. Henry Holt and Company, vii + 229 pp. 16 mo. 50 cents.

Dr. Nettleton's selections are interesting. For what may be termed a sketch — the study of narrative in its lowest terms — he chooses Lamb's "Superannuated Man"; for the tale, pure and simple, Irving's "Rip Van Winkle," — that first great creation of American fiction; for an allegory, Hawthorne's "Great Stone Face"; for a detective story, Poe's "Purloined Letter"; for a burlesque, Thackeray's "Phil Fogarty"; for a story of incident, Dickens's "Doctor Manette's Manuscript"; for a psychological story, Stevenson's "Markheim"; and for a local-color story, Mr. Bret Harte's "Outcasts of Poker Flat." These are not only good specimens of the best narration; they also present peculiarly profitable material for the study of the art of narrative composition. The introductions prefixed to the separate stories include a short biography of the particular story-teller, a bibliography of his representative works, a review of his special literary qualities, and a discussion of the circumstances attending the composition selected, together with the points which aid in its interpretation. Sundry notes at the end of the volume helpfully explain certain difficulties of the text; these notes would have been more directly helpful, however, had they been printed at the bottom of the pages. — *The Outlook.*

611. Find in some newspaper or magazine a brief review which seems to give a reasonably correct impression of the contents of a book. Compare this review with the one given above. Point out resemblances and differences.

612. Give directions for the preparation of a book review.

613. Write a brief review of some book with which you are familiar. If you choose a story, and expect to get other people

to read it, tell them just enough of the plot to arouse their interest.

178. Note-taking. Note-taking is a practical kind of exposition with which every high-school pupil must of necessity become somewhat familiar. No other form of writing requires so ready a pen and so clear a brain as does this. In condensed form the notes on a lecture of any kind are an abstract; when revised and amplified after the lecture is over, they become an exposition pure and simple. In taking notes we should remember the following directions:

1. Try to discover the plan of the address in the opening remarks.
2. Indicate in some way transitions from one division of the subject to another.
3. Be on the watch for helpful summary sentences.
4. Get all the help you can from the closing remarks.
5. A few simple abbreviations are helpful; avoid an elaborate scheme.

At first it is desirable to use headings and other suggestive words as the basis of a fuller report to be written out at leisure, but gradually the pupil should learn to take his notes so well that he will not need to rewrite.

The following notes were based on a talk by Mr. Jacob A. Riis, of New York, author of "How the Other Half Lives."

Every child has four rights.

1. The right to live.
   Anecdote: child brought into court on a horse blanket under the only law that would protect it — one against cruelty to animals.
   Conditions of tenements in New York City. There is to be no killing with a house any more than with an ax.
2. The right to play.
   The child should learn through play that he has rights and that he is to respect the rights of others.

Upon it depend our liberties.
Whole child, whole man.

3. The right to be fed — æsthetically.
   Statistics show that many of the children in one of our largest cities never saw a robin or a dandelion.
4. The right to a home.
   Every child is entitled to a pair of mother's arms about its neck.

Summary. These children of the slums are ours to care for. In almost every instance they are worthy. People who think their own children are far superior to any of those who live in the slums should have less pride and more common sense.

Anecdotes to show that real worth may be found where one least expects it: (1) "Fighting Mary"; (2) the child who rushed back into a burning tenement to save the deed of her dead mother's grave.

EXERCISES

614. Using the preceding information and illustration, give directions for taking notes.

615. Write a secretary's report (*a*) of the next recitation in English, or (*b*) of the next recitation in history.

616. Take notes in class while the teacher or a classmate reads some selection.

617. Write notes on a chapter in some history that you are reading, and be prepared to read them to the class.

618. Bring to class notes on a talk given in some class.

179. Newspaper Editorials. It is the business of newspaper reporters to present the news. The editor, on the other hand, is expected to point out the significance of important items in the news columns. The reporter of baseball games gives a record of what happens. The editor may disregard most of the games, reserving his comments until there is some special reason for bringing the subject before his readers.

Practice in writing editorials, say for the school paper, will help us appreciate the value of the editorial page of a high-class daily or weekly paper.

EXERCISES

619. Read the following editorial to the class, and show whether it is adapted to the purpose for which it was written. Is there any indication that it is honest and fair?

The Causes of Fires

Some rather startling revelations are interesting the people of Portland, Me., just at this time with reference to the causes of fires. In a recent instance the "asbestos" about the furnace pipes caught fire and was the cause of a destructive blaze, when it should have been the dependable preventive of such a misfortune. This leads an underwriter to announce to the public, through the columns of the press, that the experience is no new one, that it has been going on for years, and that the inspector of the underwriting board has proved that many fires have been started by what is sold as asbestos and employed for the purposes to which asbestos is adapted. Of course where that happens, it is a spurious article, an imitation of the real thing that is made use of. The recipe for the dangerous substitute is a little coarse hair, held together with a dash of asbestos liquid to give it verisimilitude. This, covered with white paper and held together with metal bands, has the appearance of the real fire resistant and is quite extensively used for the alleged protection of furnace pipes. Whether there is a law that will reach those who make or sell this dangerous stuff, with a penalty commensurate with the offense, we do not know. If Portland suffers from its use, other cities can hardly be exempt, and if underwriters or fire officials are cognizant of this fraud and do not proclaim it from the housetops, they, too, are at fault. That is even worse than the jerry-building that is being practiced in our own city. Is it any wonder that we burn up a billion or more in this country during a single presidential term?

620. What do you think of the following statement of the purpose of good editorial writing in a school paper?

The editorials of a school paper should be brief and to the point. They should not try to compete with the editorials of the general press. The subjects should, for the most part, be of local interest. They should be intended to promote or to oppose some definite project or tendency of school life.

621. Make a list of the subjects discussed in one day in the editorial columns of a prominent newspaper.

622. From the newspaper files in the public library, or elsewhere, make a list of twenty topics as subjects for editorials.

623. Make an original list of ten subjects that you consider suitable for editorials at the present time.

624. Write an editorial of about two hundred words on a subject chosen from your list in Exercise 623.

625. Make a list of six subjects suitable for editorials in your school paper, and write a brief editorial on one of the subjects.

626. Be ready to indicate briefly how each of the news items in section 157 might be made the subject of an editorial in a school-paper.

627. Write a brief editorial on one of the subjects upon which you wrote a news item (see sect. 157).

180. Character Sketches. If you will examine many character sketches, you will find that it is often impossible to say that a certain one is a description or that it is an exposition. The two kinds of composition blend. In our study of characters in literature, however, and of persons we know, it is sometimes convenient to remember that we are influenced by three considerations, the last two of which belong to exposition.

I. Personal appearance.
II. Mental qualities.

We may ask, for example, whether the character is practical,

shrewd, humorous, sensible, philosophical; whether, on the whole, intellect predominates.

III. Moral qualities.

Such questions as these might be pertinent: Is the person good, generous, affectionate, sincère, frank, unaffected, honest, proud, energetic, demonstrative, vain, silly, truthful?

EXERCISES

628. What does the following paragraph tell us about (1) Portia's mental qualities? (2) her moral qualities?

In Portia, Shakespeare seems to have aimed at a perfect scheme of an amiable, intelligent, and accomplished woman. The result is a fine specimen of beautiful nature enhanced by beautiful art. Eminently practical in her tastes and turn of mind, full of native, home-bred sense and virtue, Portia unites therewith something of the ripeness and dignity of a sage, a mellow eloquence, and a large, noble discourse; the whole being tempered with the best grace and sensibility of womanhood. As intelligent as the strongest, she is at the same time as feminine as the weakest of her sex: she talks like a poet and a philosopher, and she talks, for all the world, just like a woman! She is as full of pleasantry, too, and as merry "within the limit of becoming mirth," as she is womanly and wise; and her arch sportiveness always has a special flavor as the free outcome of perfect moral health. Nothing indeed can be more fitting and well placed than her demeanor, now bracing her speech with grave maxims of practical wisdom, now unbending her mind in sallies of wit, or of innocent, roguish banter. — The New Hudson Shakespeare, "The Merchant of Venice," p. xxx.

629. Write a theme "setting forth" the main characteristics of the hero of a story, or of one of the principal persons in the story.

630. Refer to the character sketch of an Indian on page 289, and write a similar description of some pioneer, — not an Indian; *or*, refer to the sketch of the mammy on pages 316–317 and write a similar account of some one you know; *or* describe some one of Shakespeare's characters in whom you are much interested.

181. Letters. Both business letters and general correspondence frequently take the expository form. Manufacturing concerns of every kind are sending from their offices each month a stream of letters, some of which are argumentative and many of which are expository. The man or woman in any business establishment who has charge of answering letters of inquiry and complaint is a high-salaried person, whose value lies in the ability to write clever expositions. It is undoubtedly the ambition of most young persons who take up stenography as a means of earning a livelihood to become a private secretary to some business or professional man. To secure or to fill properly such a position, one must excel in the art of letter writing — and this means much more than being able to put material into correct form.

EXERCISES

631. After reading the following expository letter, write a similar letter to a semi-invalid, who has been inquiring about room and board for the summer.

The Highlands, Vermont.
May 1, 1912.

Mrs. E. L. Matthews,
16 Sacramento St.,
Cambridge, Mass.

My dear Mrs. Matthews:

I have just received your letter of inquiry about room and board for the summer at our farm, and will try to give you all the information about ourselves and our place that you will need in coming to a decision.

Our two-hundred-acre farm is five miles from the village. We have rural free delivery (one delivery each day) and a telephone for both local and long distance purposes. From the railroad to our house is a continuous ascent, so that when you have reached your destination, you find yourself on the slope of a mountain overlooking a picturesque valley. The view from the house extends in one direction

down the valley of our little river for more than twenty miles, and in the other to the highest range of Green Mountains. Both the front piazza and the sitting-room face the west, and the sunsets in this section are wonderfully beautiful.

The house is an old rambling one, with low ceilings, old-fashioned windows, and fireplaces. Two of the sleeping rooms have fireplaces, and since we have our own wood lot, there is always wood at hand for a cheerful blaze. The beds are modern, with good springs and mattresses. We of course do not have running hot and cold water, but expect twice each day to provide large pitchers of hot water. My son, who is working his way through the Massachusetts Institute of Technology, shares with me the work and profit of our summer boarders, and in a modest way is our "bell boy." He makes the fires, carries the water, and attends to the general errands of our boarders.

We have wire screens for all the windows, — sleeping rooms, living rooms, and kitchen, — and this means that the house is practically free from flies. Mosquitoes never bother in the daytime, and at night only out-of-doors.

We charge eight dollars a week for each person. This is more than some similar places charge, I know, but I furnish only the best of everything and must get what these things are worth. I use no canned vegetables or preserves except what we have canned ourselves. I serve chicken at least three times a week and always have good beef. Cream, milk, and eggs are always to be had in abundance.

Of course our roosters crow early in the morning, and occasionally a dog barks in the night. These things cannot be helped and must be expected.

I shall be glad to answer any definite questions which you may wish to ask.

Very truly yours,

(Mrs.) Grace E. Simpson.

632. Write a letter to your father, explaining why you wish to spend your summer vacation in a certain town.

633. Write a short business letter which shall be wholly expository in character. Follow closely the form of one of the models in Chapter VIII.

GENERAL EXERCISE

634. At this point in the study and practice of English composition it will be stimulating if a backward glance is taken. Write out therefore, with the utmost care, an exposition of the year's work in English. Study carefully the following account written by a pupil, and try to make yours as natural and as interesting. Pay due attention to proportion.

A Journey in Literature

This year's study of English has been an interesting one to me. Franklin, Irving, Holmes, Macaulay, Longfellow, Bryant, and many others have all done their part in giving me a glimpse of the great world of literature. Never before have I appreciated the art of composition as I now do. Never before have I been able to distinguish so clearly true poetry from that which is simply a collection of words expressed in rhyme.

"The Sketch-Book," by Washington Irving, was our first glimpse of literature and we found it highly satisfactory. Irving's manner of writing is pleasing, for the words are well chosen and present no jarring sound to the ear. The flow of language is unusual, and is well adapted to the thought of the "father of American literature."

In the "Autobiography of Benjamin Franklin" we learned the successes and failures of this great man, who, from a humble printing office, rose to one of the most important positions in the government of the colonies. The story is told in a simple, unaffected manner that produces a much better effect than lofty phrases or high-sounding words.

The witty Holmes next accompanied us on our journey, and although he sometimes seems to reach the very height of the ridiculous, many of his poems contain true pathos and meaning.

Leaving our merry friend by the wayside, we turned our thoughts away from the busy strife of the present world, and wandered with Macaulay in ancient Rome. We saw Virginia stabbed by her loving father, and heard the waters splash as Horatius leaped into the Tiber's boiling tide. We were present at the Battle of Lake Regillus, and watched in breathless wonder the swift-footed horse, as he galloped along the line, heeding neither friend nor foe. Macaulay's ballads

are inspiring, and strong in thought and expression. We were sorry to leave him and turn to Longfellow.

This delightful poet, however, charmed us at once, and we soon found him more satisfactory than Macaulay. The fine thoughts and expressions, the musical and dainty rhythm, the simple style, all gave us a new idea of poetry. Nature became more real to us as we read in "Evangeline" beautiful descriptions of twilight or sky, where words seemed to paint the colors of the rainbow, so nicely were they chosen. We shall never forget Longfellow or cease to think of him as a "true poet."

Thus far in our little journey we have studied both prose and poetry, but never a selection in which the two were so closely united as in Palmer's translation of the "Odyssey." This famous poem was composed centuries ago by wandering bards, or minstrels, called "Homeridæ." They traveled from land to land, singing in their quaint fashion the stories which have been preserved to this day. Mr. Palmer translated these from the original Greek, and in so doing, I think that he gave the world a new treasure, a rare jewel in the shape of a book. The simple and graceful manner in which the "Odyssey" is written, the choice of words, and the beautiful descriptions are rarely found in these days. The "wine-dark sea" is lost, and the "rosy-fingered dawn" gone to return no more.

One more poet remains in our journey for this year, but he should not be lightly passed over. William Cullen Bryant is, in my opinion, the grandest and most solemn poet we have thus far studied. His style of writing is stately, slow, and majestic, and his thoughts sublime. "Thanatopsis," which he wrote when only seventeen years of age, is one of the finest poems in the English language.

With Bryant our little journey for this year is at an end. We have advanced slowly but enjoyed each step of the way.

CHAPTER XVIII

ARGUMENT

"Truth is worth more than victory."

182. Exposition and Argument. From morning till night, at the breakfast table, on the way to school, in recitations, at recess, on the athletic field, over our indoor work and play, — on all occasions, we are trying to make somebody else see as we see. In many cases argument is simple exposition; as soon as we can explain our meaning to a friend, he agrees with us. Suppose you say, "A college graduate is not an educated person." Your friend naturally replies that boys and girls go to college to get an education. But when you explain that it takes a lifetime to acquire an education, — that a college course merely goes a step beyond the grammar and high schools in showing one how to become educated, how to grow, — your friend will probably agree to your first statement. Clearly the first thing for you and him to do is to agree upon a definition of the word in question. To be sure, this agreement may leave nothing to argue, but in the course of coming to the agreement you may find a fair field for argument.

The following selections are illustrations of editorials which are partly argument and partly exposition:

1. Money thrown away

Professor James says that few college instructors can easily follow a lecture given in French. The number of students who can do so is

smaller. The number of American college graduates who could order a fiacre in Paris or inquire their way to the *Hôtel des Invalides* and be understood by a Parisian is not large, despite all the money spent on teaching them the language of La Belle France.

That is not a pleasing subject for reflection, and the *New York Evening Post*, mindful of that fact, comes to the rescue of the foreign language departments of our schools and colleges by saying that talking a foreign language is not of much account anyway — that to read it is the thing.

Now it is an easy matter to learn to read French. One does not need the aid of foreign or native professors to acquire that accomplishment. If the best our schools and colleges can do, after all the money they use up in teaching French, is to fit a pupil to read that language, they have not much to boast of.

Wherefore, we are inclined to the opinion that much of the money spent in public schools and in colleges in trying to teach French is money thrown away. This ought not to be so. Some linguistic expert should find a way out of the difficulty. For, notwithstanding the argument of the *Evening Post*, French is taught in German schools in such a manner that students can read and write it, and speak it also, as the French soldiers found to their grief in the Franco-Prussian war.

What Germans can do Americans can do — if they want to.

2. Electrifying our Railroads

It is announced that the friends of the plan to compel electrification of railroad lines in the Boston metropolitan district are to attend the hearing before the committee on metropolitan affairs this morning, prepared to present facts and figures showing that positive legislation on the subject is feasible at this session. Their contention is well founded.

For legislation is entirely possible at once. It need not be drastic nor command impossibilities. But it can and ought to be such as to make a start in the matter and require a beginning of the much-needed reform within a reasonable time.

If we await the action of the railroads themselves, contingent upon all sorts of other schemes, financial and legislative, we shall get nowhere, and ten years away are likely to find us submerged in the old familiar grime and smoke. The lesson of New York should be suffi-

cient; who believes that anything would ever have been done there had not the roads been compelled to electrify all trains entering the Grand Central station?

"The way to resume is to resume." The way to electrify is to enact some reasonable and common-sense law now and see that it is enforced.

183. Developing the Argument. In argumentative writing, as in exposition, we shall find that: (1) the necessity of stating just what we are to show will aid us in securing unity; (2) the logical arrangement is of great importance; (3) one way of gaining emphasis is through proportion; (4) the value of our work frequently depends on the skill with which we use illustrations by example, but we must not attach undue importance to a single illustration by example.

In exposition we set forth one view of a subject. In argument our purpose is to show that one view is better than another. Hence, we need to be particularly careful about the *choice of evidence.* In selecting evidence which is really nothing but opinion we must remember, for example, that one man's opinion is of no great value unless that man is an expert; and that the substantial agreement of several experts is naturally considered to be more valuable than the opinion of any one of them.

The methods employed in developing argument are like those with which we have become familiar in exposition: by details, by examples, by repetition, by comparison and contrast, by cause and effect. In many cases two or more methods will be required in an argumentative essay, and we must be ready to use every means at hand to make our points clear and forceful.

184. The Argumentative Letter. In business correspondence, as well as in our friendly letters, we shall often

naturally adopt an argumentative or persuasive style of expression. We are constantly meeting the necessity of proving something on paper. The young men and women who will win success in the selling side of a business — whether at the counter, on the road, or through letters — must be expert in the use of oral or written argument.

Examine the following letter, written by the private secretary of the general manager of a large department store, as an illustration of the practical adaptation of the persuasive style of argument to business uses.

ELLIS, COOPER & CO.

NEW YORK CITY

May 15, 1913.

Mrs. Mary A. Emerson,
122 Somerset Ave.,
New York City.

Dear Madam:

We are in receipt of your communication of May 12 in which you say that you have been so greatly annoyed by inattentions at our lace counter that you are going to take your patronage elsewhere. We regret that anything should have occurred in any department of our store to cause you either inconvenience or annoyance. But we realize that because of changes in the personnel of our clerks, which are inevitably of frequent occurrence in a store of these dimensions, conditions may occasionally exist which are annoying not only to our customers but also to us. We have therefore given your complaint prompt and thorough attention, and find that conditions apparently do not warrant the criticism of "incompetent and rude," which you have entered against our clerks in the department mentioned above.

Both the assistant buyer and the head clerk of our lace department are among our most trusted and efficient employees, and they have exercised more than ordinary care in selecting the clerks under them. The only explanation which either of these persons could give for your

complaint was that because the prevailing early summer styles call for elaborate lace effects in trimming, the demand for certain kinds of lace has been almost unprecedented, with the result that the clerks have been overcrowded with work, and "extras," have had to be employed. This would account for delays in serving our customers, but would not of course explain or excuse incivilities of any kind. We feel that perhaps you have somewhat overstated your grievance, so far as this department is concerned, but if you can make a specific complaint against any one clerk, we shall investigate further.

We should regret losing your patronage and goodwill, and trust that you will find our explanation satisfactory.

Very truly yours,
George M. Brown,
General superintendent.
G. H. T.

In this quotation from Patrick Henry we have an example of persuasive composition which we shall do well to study:

We have, sir, an extensive country, without population. What can be a more obvious policy than that this country ought to be peopled? People, sir, form the strength and constitute the wealth of a nation. I want to see our vast forests filled up by some process a little more speedy than the ordinary course of nature. I wish to see these States rapidly ascending to that rank which their natural advantages authorize them to hold among the nations of the earth. Cast your eye, sir, over this extensive country — observe the salubrity of your climate; the variety and fertility of your soil — and see that soil intersected in every quarter by bold, navigable streams, flowing to the east and to the west, as if the finger of Heaven were marking out the course of your settlements, inviting you to enterprise, and pointing the way to wealth. Sir, you are destined, at some time or other, to become a great agricultural and commercial people; the only question is, whether you choose to reach this point by slow gradations, and at some distant period — lingering on through a long and sickly minority — subjected meanwhile to the machinations, insults, and oppressions of enemies foreign and domestic, without sufficient strength to resist and chastise them — or whether you choose rather to rush at

once, as it were, to the full enjoyment of those high destinies, and be able to cope, single-handed, with the proudest oppressor of the old world.

EXERCISES

635. Write a letter with the object of persuading a friend to join you for two weeks in August at a camp in the mountains.

636. Write to your father or guardian a letter which shall virtually be an argument for increasing your monthly allowance of spending money.

637. Write a short argumentative theme on one of the two following questions: (1) Should every high-school girl study either dressmaking or cooking? (2) Should every high-school boy study manual training?

638. Write a theme setting forth some of the reasons why every pupil should attend the school contests in athletics, declamation, and debate.

639. Refer to the argumentative editorial on "Electrifying our Railroads" on page 332, and write one on "A New Bridge," "A New Street," or a similar subject.

185. Debates. The form of argumentation which is of most practical value to young persons is debating. As an exercise in self-control it is as good as football. The necessity of getting our opponent's point of view is the best possible preparation for dealing with men and women; and if this last advantage were the only one to gain from debating, it alone would be worth all the cost. The acquirement of this ability is itself an education.

186. Terms used in Debate. Certain terms are used in connection with formal debating which may need brief explanation.

1. The *proposition* is the statement of the subject of the debate.
2. The *affirmative* side is the one which attempts to prove that the proposition is true.
3. The *negative* side attempts to show that the proposition is *not* true.
4. *Colleagues* are debaters on the same side.
5. *Opponents* are debaters on opposite sides.
6. *Evidence* is the material used in the proof.
7. *Burden of proof* is the *task of proving*, which rests on the affirmative throughout, although the term is applied in a slightly modified sense to the obligation of either side.
8. *Refutation* is the argument which aims directly to disprove the opponents' statements.
9. *Rebuttal* has practically the same meaning as *refutation*, but is often applied to the final summary of each side.

187. Framing the Proposition. In a debate much depends on the wording of the question, or proposition. In every case the statement should be perfectly clear, and so framed that no advantage shall be given to either side. Suppose, for example, we are to try to determine whether freshmen should be excluded from high-school teams. We may state the proposition formally in this way:

Resolved, That freshmen should not be excluded from all high-school teams.

To prevent confusion, however, it will be better to avoid the negative form, and say:

Resolved, That freshmen should be excluded from all high-school teams.

Then the affirmative side will have something to build up, and the work of the negative side will be to tear down this structure, whatever it may be. The affirmative undertakes to prove something. The negative must not only prove its side of the case, but must also show that the affirmative

has failed to prove what it has undertaken. If the affirmative presents a chain of arguments, the negative has merely to show that one link in the chain will not hold. The burden of proof rests with the affirmative side.

In order that the time set for debating may not be spent in deciding what the debate is to be about, any doubtful term — that is, any ambiguous word or expression — should be carefully defined. If possible, the speakers should meet and agree on the meaning of terms beforehand; but if that is impossible, they must fight it out in the debate. Whenever a speaker uses an ambiguous term, he should state what he understands it to mean.

EXERCISE

640. State each of the following so that it may serve as the proposition for a debate. Avoid all ambiguity of expression.

1. The power of the federal government over the state governments.
2. The annexation of Cuba by the United States.
3. Woman's suffrage.
4. Immigration to the United States.
5. Is Rowena or Rebecca the real heroine of "Ivanhoe"?
6. How much pocket money should a high-school student have each week?
7. The works of Hawthorne and Scott compared for descriptions of real life.
8. The character of Judge Pyncheon in "The House of the Seven Gables" as a description of a possible person.
9. Cooper's knowledge of real Indian life, as shown in "The Last of the Mohicans."
10. Which is worse, slang or bad manners?
11. The "Ancient Mariner" compared in interest with the "Vision of Sir Launfal."
12. Should a man always offer his seat in a street car to a woman?
13. A boy's right to hunt and fish for sport.

14. The value of an athletic association for the girls of a high school.
15. Should high-school students work for spending money during the school term?
16. The relative value of a school paper and an athletic association.
17. The relative value of a good library and a good workshop.
18. Is it honest for a student to receive aid in school work from fellow-students?
19. The great value of oral compositions.
20. Should a student spend as much time in athletic exercise as in study?
21. Music as a part of a high-school curriculum.

188. The Finding of Material. Aside from the aid you may be fortunate enough to get from friends, you will need practice in handling library catalogues and tables of contents. You should know where to find, and how to use, records of public debates. You should have access to *The Congressional Record*, standard histories, periodicals, and some of the best daily papers. Poole's "Index to Periodical Literature"[1] is an invaluable aid in consulting magazines and will be found in most libraries. If you are to have weight as speakers, you must not only quote recognized authorities but be careful to take references and quotations at first hand, if possible, and to quote them accurately. Your audience has a right to expect you to tell definitely the source of your citation. It is not enough, for example, to attribute something to Webster; you should add the name of the speech. In general, you are to give information enough to enable any one to verify your quotations with ease. If, as you take notes, you jot down the references to your sources, you will not be embarrassed afterward by wondering who your authority was.

[1] This is now published under the title "Reader's Guide to Periodical Literature."

189. The Brief. In preparing an argument, you need something more than a plan, or topical outline; you need complete statements of all the thoughts that are essential to the argument. These statements compose the *brief*. The brief has three important parts: (1) the introduction, (2) the brief proper, and (3) the conclusion.

In the *introduction* state clearly:

1. How the question arose.
2. What facts both sides admit.
3. What is the exact point at issue.

In the *brief proper* show the growth of the argument:

1. Separate the main arguments from the subordinate.
2. Arrange the main arguments in logical order.
3. Group under them the subordinate arguments, and see that each subdivision is a reason for the truth of the division under which it comes.

In the *conclusion* sum up the argument concisely.

Refutation. Under this heading we are to point out just what arguments are to be answered. When to bring in the refutation depends upon the question. On one occasion it will seem best to make it very conspicuous — perhaps to put it first, so as to remove opposition or prejudice. On another occasion it may be introduced incidentally as a matter of little consequence. Another time we may not dare mention it till we have advanced most of our arguments; then we shall seek with one strong sweep to remove all obstacles.

Assertion and Proof. We must be particularly careful to draw a sharp line between assertion and proof. If Sydney Smith had said (see p. 254) that "everything an Englishman owns and does is taxed," he would have made an

assertion. Instead, however, he cites examples that tend toward the *proof* of such an assertion. *Assertion* is an expression of opinion; *proof* must be supported by facts. Assertions amount to nothing; every bit of evidence, however, is a round in the ladder that leads to the conclusion.

Not only do we need a brief for each side of the debate, but we should be as familiar with the opponent's ground as we are with our own territory, for we are to give and take, to be answered and to answer; and after the contest begins, we have no time for hunting up information.

The following brief for the negative shows the proper arrangement of material:

BRIEF

The Housing of the Poor

Question: *Resolved,* That the housing of the poor should be improved by municipalities.

Introduction

I. In many of the larger cities the poorest inhabitants live in such wretched quarters that public benefactors have raised the question whether these conditions of life cannot be improved by the cities.

II. Definitions.
   A. The "housing" of the poor refers to tenements.
   B. Improved "by municipalities" means at the expense of the city.

III. Both sides admit that
   A. The present tenement-house system is disgraceful.
   B. The necessity for improvement is urgent.

IV. The question, then, is whether improvements should be made by municipalities. There are three issues.
   A. Is the plan wise in theory?
   B. Does it work?
   C. Is there no better plan?

Brief Proper

I. Municipal housing is not wise in theory.
  A. It is charity of a wrong kind.
    1. It weakens self-dependence.
  B. It is unjust to the taxpayer.
    1. The thrifty furnish homes for the improvident.
II. Municipal housing does not work in practice.
  A. The Glasgow experiments helped only a few families.
  B. Experiments in Naples were unsatisfactory.[1]
  C. Experiments in London failed.[2]
III. There are better ways of solving the problem.
  A. Private citizens are keeping old buildings in good repair.
    1. In London.[3]
    2. In Boston.
    3. In New York.
  B. Private citizens are building model tenements.
    1. In London.
    2. In Brooklyn.
  C. Coöperative associations are building cottages in suburbs.
    1. In Philadelphia.

Conclusion

Because municipal housing is not wise in theory, because it does not work in practice, and because there are better ways of solving the problem, the housing of the poor should not be improved by municipalities.

190. The Speaking. After securing an orderly arrangement of his material, the debater should talk over the whole subject by himself or to a friend so many times that there shall be no hesitation for words when he appears in public. He is not to commit a speech to memory, but rather to deliver so many speeches before the debate that he can

[1] *Nation*, LII, 134.

[2] *Fortnightly Review*, XXXVIII, 425 (October, 1882).

[3] Definite references should accompany each of these subdivisions.

speak readily on any phase of the question. As soon as his turn comes he will be eager to make the most of the time allowed him, as his object is to speak so earnestly, and in such a straightforward way, that he shall at once win the attention of his hearers and hold it till he has compelled them to agree with him.

If we would carry our point, it may be a good plan to appear not to argue. As long as the listener takes our conversation to be merely explanation, he will follow. If we can make the hearer think he is drawing his own conclusions, we are much more likely to convince him than we should be by giving him the impression that we are doing all his thinking for him.

In Webster's closing paragraph of his "Defense of the Kennistons," he does not tell the jury what they ought to do, what he expects them to do, or what all right-thinking men would do; he appeals to them as men who are to decide for themselves:

> If the jury are satisfied that there is the highest improbability that these persons could have had any previous knowledge of Goodridge, or been concerned in any previous concert to rob him; if their conduct that evening and the next day was marked by no circumstances of suspicion; if from that moment until their arrest nothing appeared against them; if they neither passed money, nor are found to have had money; if the manner of the search of their house, and the circumstances attending it, excite strong suspicions of unfair and fraudulent practices; if, in the hour of their utmost peril, no promises of safety could draw from the defendants any confession affecting themselves or others, it will be for the jury to say whether they can pronounce them guilty.

Probably the wisest of us can learn something from Franklin's method of expressing himself:

I . . . [retained] the habit of expressing myself in terms of modest diffidence; never using, when I advanced anything that may possibly be disputed, the words *certainly*, *undoubtedly*, or any others that give the air of positiveness to an opinion; but rather say, I conceive or apprehend a thing to be so and so; it appears to me, or *I should think it so and so*, for such and such reasons; or *I imagine it to be so;* or *it is so, if I am not mistaken.* This habit, I believe, has been of great advantage to me when I have had occasion to inculcate my opinions, and persuade men into measures that I have been from time to time engaged in promoting; and, as the chief ends of conversation are to *inform* or to be *informed*, to *please* or to *persuade*, I wish well-meaning, sensible men would not lessen their power of doing good by a positive, assuming manner, that seldom fails to disgust, tends to create opposition, and to defeat every one of those purposes for which speech was given us, to wit, giving or receiving information or pleasure. For, if you would inform, a positive and dogmatical manner in advancing your sentiments may provoke contradiction and prevent a candid attention. If you wish information and improvement from the knowledge of others, and yet at the same time express yourself as firmly fixed in your present opinions, modest, sensible men, who do not love disputation, will probably leave you undisturbed in the possession of your error. And by such a manner, you can seldom hope to recommend yourself in *pleasing* your hearers, or to persuade those whose concurrence you desire. — "Autobiography."

191. Subjects for Debates. The following subjects may suggest others that will prove more satisfactory:

1. A four years' high-school course is better than a three years' course.
2. Canada should be annexed to the United States.
3. The —— is a better bicycle than the ——.
4. Interscholastic football promotes the best interests of schools.
5. The United States should build a larger navy.
6. The standing army of the United States should be increased.
7. The coast defenses of the United States should be strengthened.
8. Private citizens should feed tramps.
9. Asphalt is the best kind of paving for —— Street.

10. Strikes help the cause of labor.
11. A trust is necessarily a benefit.
12. The treatment of Shylock was unjust.
13. High-school pupils should read the newspapers.
14. The —— is a better automobile than the ——.
15. Pupils of high-school age should receive training in debating.
16. The public library should be open on Sunday.
17. Manual training should be taught in all high schools.
18. Freshmen should be excluded from all high-school teams.
19. Every high school should give instruction in music.
20. Monday is a more suitable day than Saturday for the weekly school holiday.
21. The execution of Major André was justifiable.
22. Napoleon was a greater military genius than Wellington.
23. Longfellow's poetry is more musical than Whittier's (Poe's, Burns's).
24. Hawthorne is superior to Poe in descriptive powers.
25. President —— is worthy of reëlection as chief executive of the United States.
26. United States senators should be elected by popular vote.
27. A high tariff increases wages.
28. Labor-saving machines injure the laboring classes.
29. The truth should always be spoken.
30. Sometimes pupils should report wrongdoings of other pupils to the teacher.
31. Military drill should be compulsory in public high schools.
32. A knowledge of French and German is preferable to a knowledge of Greek and Latin.
33. Interclass athletics are of more benefit to a school than inter-scholastic athletics.
34. Gymnasium work should be compulsory for boys and girls in the high school.
35. All boys should learn to use ordinary carpenter tools.
36. All girls should learn to cook.
37. "——" is a more interesting book than "——" for a high-school pupil to read.
38. There is more school spirit in private than in public schools.
39. Algebra is a more valuable high-school study than history.
40. It is easier to study two hours in school than it is to study two hours at home.

EXERCISES

The Introduction

641. Write an introduction to a brief on one of the propositions in section 191.

642. Be prepared to give a two-minute talk with the aid of your outline.

643. Write your introduction in paragraph form, taking pains to secure coherence.

The Arguments

644. Prepare a brief proper [1] on the proposition you have just been discussing, or on another that seems preferable.

645. Prepare a brief proper on two of the following propositions. Consider the use of examples and of cause and effect.

1. Practical jokes should be avoided.
2. Smoking is injurious to boys.
3. Honesty is the best policy.
4. The United States is a friend of weaker nations.
5. Thrift is essential to success.

646. Write in paragraph form the arguments based on one of your briefs. See that your composition is coherent.

647. Prepare a brief proper on two of the following propositions:

1. Children under fifteen years of age should be compelled to attend school.
2. Interscholastic football is injurious to the players.
3. Girls should learn to speak in public.
4. Every boy and girl should learn how to earn a living.

648. By way of proving one of the foregoing propositions, write a paragraph developed by cause and effect.

[1] If two or more briefs on the same subject are copied on the blackboard, the class should profit by a comparison of them.

649. By way of proving another of the foregoing propositions, write (1) a paragraph developed by cause and effect, (2) a paragraph developed by examples.

650. As an argument in support of the proposition "Firearms are an Aid to Permanency of Civilization," does the following seem adequate? Make a brief, and to this add any criticism, favorable or otherwise, about the argument.

The great change introduced into the art of war by the invention of firearms has enhanced still further both the expense of exercising and disciplining any particular number of soldiers in time of peace, and that of employing them in time of war. Both their arms and their ammunition are become more expensive. A musket is a more expensive machine than a javelin or a bow and arrows; a cannon or a mortar, than a balista or a catapulta. The powder which is spent in a modern review is lost irrecoverably, and occasions a very considerable expense. The javelins and arrows which were thrown or shot in an ancient army could easily be picked up again, and were besides of very little value. The cannon and mortar are not only much dearer, but much heavier machines than the balista or catapulta, and require a greater expense, not only to prepare them for the field, but to carry them to it. As the superiority of the modern artillery, too, over that of the ancients is very great, it has become much more difficult, and consequently much more expensive, to fortify a town so as to resist, even for a few weeks, the attack of that superior artillery. In modern times many different causes contribute to render the defense of society more expensive. The unavoidable effects of the natural progress of improvement have, in this respect, been a good deal enhanced by a great revolution in the art of war, to which a mere accident, the invention of gunpowder, seems to have given occasion.

In modern war the great expense of firearms gives an evident advantage to the nation which can best afford that expense; and consequently, to an opulent and civilized, over a poor and barbarous nation. In ancient times, the opulent and civilized found it difficult to defend themselves against the poor and barbarous nations. In modern times the poor and barbarous find it difficult to defend themselves

against the opulent and civilized. The invention of firearms, an invention which at first sight appears to be so pernicious, is certainly favorable both to the permanency and to the extension of civilization.

— ADAM SMITH, "Wealth of Nations."

651. Summarize in a single paragraph the argument on page 347.

652. Summarize one of the editorials on pages 331–332, including all the salient points.

653. After preparing a suitable brief, be ready to argue for and against the expediency of one of the following propositions:

1. Smith should be substituted for Brown at first base.
2. A student should study two hours outside of school every day.
3. School buildings should be used for municipal purposes after school hours.
4. The city should furnish free textbooks only to pupils who cannot afford to buy them.
5. All pupils should own the copies of the English classics they read in school.

654. After learning what you can from Webster and Franklin in the selections on pages 343–344, as to methods of convincing an audience, be prepared to talk two minutes on one of the following subjects. You may appeal to the school spirit of your listeners, their self-respect, their pride, their sense of justice, etc.

1. The school paper (debating society, athletic association, musical club) should be strongly supported.
2. Every boy who is physically fit should engage in football practice.
3. The common use of slang is objectionable.
4. Paper and other refuse should not be thrown on the classroom floor (on the city streets).
5. A new street should not be cut through the middle of the common.

THE CONCLUSION

655. The paragraph from Webster on page 343 is an excellent summary of his speech. The following is the paragraph

with which Professor Palmer closes his "Self-Cultivation in English":

Such, then, are the excellencies of speech. If we would cultivate ourselves in the use of English, we must make our daily talk accurate, daring, and full. I have insisted on these points the more because in my judgment all literary power, especially that of busy men, is rooted in sound speech.

With these summaries in mind, write a conclusion to each of the briefs you have prepared under the foregoing exercises.

656. Write out in full the argument of one of the briefs.

Refutation

657. Either refute or show the expediency of each of the following statements:

1. Penmanship should be taught in high schools.
2. Novels picture life better than histories do.
3. All the present evils of mankind can be traced to intemperance.
4. Our school should have a library.
5. Every healthy boy and girl should learn to swim.

Assertion and Proof

658. How many of the following statements are you prepared to accept without *proof?* How many must you reject? Give your reasons briefly.

1. All men are created equal.
2. Leif Ericson landed on some part of the New England coast.
3. The high school at —— is the best in the (city, county, state).
4. Columbus discovered America in 1492.
5. The Indians had an undeniable right to American soil.
6. "Quentin Durward" is an interesting story.
7. "Treasure Island" is the best story of adventure ever written.
8. The earth is a spheroid.
9. The violet is the loveliest of flowers.
10. Tennis is a more enjoyable game than basketball.

192. The Management of a Debate.[1] In undertaking a debate the members of the class should understand that one of the first objects is to encourage a large number of speakers to say something to the point. There is always danger that three or four of the best speakers will get the lion's share of the advantages. To prevent this, every encouragement should be given to the beginner who finds it almost impossible to say anything. It must always be borne in mind that one good argument, the result of an honest piece of thinking, is worth dozens of other people's thoughts.

An exercise of this sort should be democratic. If the making of arrangements is left to a committee of three, appointed by the teacher or chosen by the class, all should recognize the importance of doing cheerfully whatever this committee recommends. Even if one has to take the side he dislikes, he must do his best with it in order to support the committee in its attempt to have the machinery of the debate run smoothly.

The subject should be one of general interest. It is wise at first to avoid questions that are too intricate for most of our statesmen, and, if practicable, to choose one that gives the pupil a chance to supplement his reading by drawing from his own experience.

Preparation. Ample time must be given for preparation. There should be at least two weeks' notice; and during the fortnight every one should spend as much as possible of his spare time in thinking and reading about the subject. If one is to argue on the advisability of feeding tramps, in

[1] See also "Rules of Proceeding and Debate in Deliberative Assemblies," by Luther S. Cushing. New edition. Philadelphia, Porter & Coates.

addition to the indefinite amount of reading he will find available, he may be able to give point and interest to his speaking by telling of what he has seen in his father's door-yard. He who would bring others to his way of thinking must show them that he has been working out the subject for himself and knows what he is talking about.

Principal Speakers and Substitutes. The committee of arrangements will probably find that as a rule it is a good plan to appoint two or three principal speakers on each side of the question, and one substitute on each side. If the substitutes are not called upon, their careful preparation will qualify them to strengthen the debate from the floor. The principal speakers must not be given too much time, nor are they to be allowed any extension of the time allotted. As soon as they have prepared the way for a general discussion, the chairman should throw the debate open to all. Then the friends of the principal speakers may fill in the outlines presented by their leaders.

Division of Work among Speakers. If, as frequently happens, there are four leaders, the work may be divided in this way:

1. The first speaker on the affirmative gives the outline of the entire affirmative case, shows what he and his associates are to prove, and presents his own arguments. Incidentally he may do something to destroy the force of arguments which may be brought forward by the other side.

2. The first speaker on the negative comes next. He shows what he and his colleague are to prove, and presents his part of the proof. He has the advantage of knowing what has been said by the opening speaker, and does what he can to weaken those arguments. He may, if he sees fit,

anticipate some of the points likely to be made by the second speaker on the affirmative.

3. The second affirmative speaker does the work outlined by his colleague and answers the first negative speaker. He then attacks arguments that may be made by the second speaker on the negative and sums up the case for the affirmative.

4. The second negative speaker finishes the defensive work begun by his colleague and does his best to refute the arguments of the affirmative. He then sums up the case for the negative.

Then comes the debating from the floor. In order to give every one an opportunity to say something, these speeches must be very brief. If the volunteers do not use all the time set apart for them, the leaders may be allowed to speak again.

The speakers on both sides should make skillful use of repetition in presenting the main points. After the closing of the general debate, one representative from each side is entitled to make a final rebuttal speech. In these rebuttal speeches no new arguments or evidence can be introduced, except for the purpose of answering an opponent, or of making clearer or more emphatic some argument already advanced by the speaker's side. The representative of the affirmative comes last. As the burden of proof rests upon his side, he should have the last word. The closing speakers need to be especially clever in singling out the main points that have been proved, and in sending them home to the audience in a clear, concise, emphatic summary.

NOTE. In many debating clubs the camp system works well. The members elect by ballot from their number a president and two leaders.

These leaders go ahead just as persons do who are selected to choose sides for a spelling match. Having drawn lots for the first choice, they pick out the debaters alternately till every member is in one camp or the other. Then each leader does all he can to enable his camp to win. He sees that the work is carefully planned, and frequently makes the opening or the closing speech. One way of bringing good debaters into a club is to allow each leader to place in his camp any new member he can secure.

Judges. Three judges may be appointed to determine which side has been the more successful in convincing impartial listeners. A teacher, or some other competent person whose suggestions will be carefully followed, should serve as critic of the substance and the style of presentation, including, of course, matters of grammar and pronunciation.

APPENDIX

THE MUSICAL READING OF VERSE

1. Common Feet. In the following stanza (" The Lady of the Lake," I) the syllables that we naturally accent in reading have been printed in italics:

> The *stag* at *eve* had *drunk* his *fill*,
> Where *danced* the *moon* on *Mo*nan's *rill*,
> And *deep* his *mid*night *lair* had *made*
> In *lone* Glen*art*ney's *haz*el *shade*.

Now a single attempt will show the absurdity of emphasizing the unaccented syllables. That would give us

> *The* stag *at* eve *had* drunk *his* fill,
> *Where* danced *the* moon *on* Mo*nan's* rill.

Nobody would read in this way. Why, then, should anybody make a helter-skelter combination of the right and the wrong way? A good ear and a little common sense will prevent such a blunder.

Letting ∪ stand for an unaccented syllable and — for an accented syllable, we may indicate the accent of these lines thus:

∪— | ∪— | ∪— | ∪—
∪— | ∪— | ∪— | ∪—

In this stanza the poet accents every second syllable. We say that such verse consists of four feet and that the regular foot is composed of a short and a long syllable, ∪—.

In " Julius Cæsar " we have

Good gen|tlemen, | look fresh | and mer | rily.
∪ — | ∪ — | ∪ — | ∪ — | ∪—
Let not | our looks | put on | our pur | poses;
∪ — | ∪ — | ∪ — | ∪ — | ∪—
But bear | it as | our Ro | man ac | tors do.
∪ — | ∪ — | ∪ — | ∪ — | ∪ —

Each verse consists of five feet, and the regular foot has two syllables, a short and a long.

In

Tell me | not in | mournful | numbers
— ∪ | — ∪ | — ∪ | — ∪
Life is | but an | empty | dream,
— ∪ | — ∪ | — ∪ | —

the accented syllable comes before the unaccented syllable, — ∪.

In

From the spi|rits on earth | that adore,
∪ ∪ —|∪ ∪ — | ∪ ∪—
From the souls | that entreat | and implore
∪ ∪ — | ∪ ∪ — | ∪ ∪ —
In the fer | vor and pas | sion of prayer,
∪ ∪ —| ∪ ∪ — | ∪ ∪ —

two unaccented syllables come before the syllable that takes the accent ∪∪—.

And in

This is the | forest pri | meval. The | murmuring | pines and the |
— ∪ ∪ |— ∪ ∪ | — ∪ ∪ | — ∪ ∪ | — ∪ ∪ |
hemlocks,
— ∪

we recognize the ∪∪— inverted, —∪∪.

2. Names of Feet. The following names have been given these feet: ∪ — *iambus;* — ∪ *trochee;* ∪ ∪— *anapest;* — ∪∪ *dactyl.* But for our purposes the names are of little importance. What we need to do is to emphasize the accented syllables, and to pass lightly over syllables that are unaccented. This will not be difficult if we remember that the poet is expected to retain the

accent that belongs to a word in prose. In the case of old writers, such as Shakespeare and Milton, we sometimes find words with an accent long since changed.

3. Variations. Although most poems have one prevailing meter, the poet finds it desirable to change his meter from time to time as the thought changes. This substitution of feet, made of course in accordance with certain rules, frequently gives the verse an added charm.

In "The Lady of the Lake," II, 41, we find, — ∪ for ∪ — :

The antlered monarch of the waste
Sprung from the heathery couch in haste;

in lines 55 and 73, — — for ∪ — :

Rock, glen, and cavern paid them back
On the lone wood and mighty hill.

We welcome an extra syllable at the end of a line, as in the third line below:

This was | the no|blest Ro|man of | them all.
All the | conspir|ators, | save on|ly he,
Did that | they did | in en|vy of | great Cæ|sar;

and the substitution of — — for ∪ — :

Blow, blow, | thou win|ter wind,
Thou art not so unkind
As man's ingratitude.

We frequently find a line like this:

Harp of | the North! | that moul|dering long | hast hung,

in which the fourth foot has three syllables. The two very short syllables have the time that would naturally be given to one unaccented or short syllable: ⏑ ⏑ — = ⏑ —.

As you read aloud, notice the effect of the different kinds of meter, — one may be restful, another stirring, another stately, — and the variations.

4. Rests. There are rests in verse just as there are in music. In the following line one must stop after " primeval " :

> This is the forest primeval. The murmuring pines and the hemlocks.

In

> On to their morning's rural work they haste,
> Among sweet dews and flowers, ∧ where any row
> Of fruit-trees, over-woody, reached too far,

the caret indicates the natural place for pausing. If, as in music, the rest takes the place of a syllable, it may be marked thus:

> ∧ Break, | ∧ break, | ∧ break,
> — | — | —
> On thy cold | gray stones, | O sea!
> ⏑ ⏑ — | ⏑ — | ⏑ —
> And I would that my tongue could utter
> The thoughts that arise in me.

5. Kinds of Verse. If a verse has two feet, it is called *dimeter;* if three, *trimeter;* if four, *tetrameter;* if five, *pentameter;* if six, *hexameter.*

Shakespeare's line is *iambic pentameter* (*iambic* is the adjective from *iambus*), and if you are interested, you will have no difficulty in finding many other poems written in this meter. Nor will you need look far for examples of *trochaic tetrameter* and *dactylic hexameter.* But you must expect great variety, — even in a single poem, — and you must learn to adapt yourself to the changes.

6. Scansion. Whether you do it orally or on paper, this measuring of the lines is called scansion. You should do enough scanning to become thoroughly familiar with the method.

EXERCISES

1. Read metrically all the poetry in this book.

2. Separate into feet two lines of every kind of meter you find.

3. Copy four verses of each of the following kinds: (1) iambic pentameter; (2) trochaic tetrameter; (3) dactylic hexameter.

4. Write four verses of each of the kinds mentioned in Exercise 3.

5. Write a few verses on some subject with which you are thoroughly familiar (a school song would be acceptable). Before choosing your subject, look over the table of contents of one of your favorite volumes of poems.

7. Rhythm. In all your reading of poetry you should pay attention to time, as you do in music and dancing. The voice should show that your ear detects the regular recurrence of accented syllables that gives the musical effect we call *rhythm*. This measured motion of the verse is as natural as the ebb and flow of the sea. One may go so far as to say that a poem is not really a poem until it is completed by the sympathetic rendering of the human voice.

EXERCISE

6. Write out the difference between prose and poetry as clearly as you can. Use as illustrations a few lines that are really poetic.

OUTLINE FOR REVIEW

I. A sentence is a group of words
II. A paragraph is a group of sentences
III. A longer composition is a group of paragraphs

having { unity, coherence, emphasis.

I. The Sentence

A. Aids in securing *unity.*
1. Simple and complex sentences.
2. Uniform construction.
3. Short rather than long sentences.

B. Aids in securing *coherence.*
Putting together words that belong together, noting especially the relation of (1) a participle to a noun or pronoun, (2) a pronoun to its antecedent.

C. Aids in securing *emphasis.*
1. Important words in important positions.
2. Periodic, balanced, interrogative, or exclamatory sentences.
3. Repetition or climax.

II. The Paragraph

A. Aids in securing *unity.*
1. A topic sentence.
2. A definite plan.
3. A fixed point of view.

B. Aids in securing *coherence.*
1. Logical order of details.
2. Connectives.

C. Aids in securing *emphasis.*
1. Important words and sentences in conspicuous positions.
2. Sufficient space for important details.

III. The Longer Composition

A. Aids in securing *unity*.
   1. A limited subject.
   2. A fixed point of view.

B. Aids in securing *coherence*.
   1. Logical order of significant details.
   2. Good transitions.

C. Aids in securing *emphasis*.
   1. Important words, sentences, and paragraphs in conspicuous positions.
   2. Sufficient space for important details.

COMMON ERRORS

(See pp. 226–234 for words not given here.)

Accept and *except* are often confused, especially if mispronounced. *Accept* means "to take, or to receive"; *except* means "to omit, or leave out."

Affect and *effect* are also often confused by being carelessly pronounced. (See p. 228.)

Ain't is not in good use as a contraction for *am not*, *are not*, or *is not*. Proper contractions are: "I'm not," "He isn't," "We're not," "You're not," "Aren't you?"

Aggravate means "to make more grave, heavier, worse." Its use in the sense of "provoke" or "exasperate" is colloquial.

And which (and *but which*) should not be preceded by an independent clause, as in this sentence: "The first time I went to school, I found a dollar on the way, *and which* I used to start my first bank account." Say rather, "The first time I went to school, I found on the way a dollar which I used to start my first bank account." (See sect. 100.)

Awful. It is absurd to speak of an *awful* algebra lesson or an *awful* recitation. (See p. 230.)

Bad means the opposite of *good*. One may read a *bad* or a *good* book, but he cannot have a *bad* pain any more than he can have a *good* pain. In "He feels *bad*" and "He looks *bad*," *bad* is an adjective: in "He feels *badly* about it," *badly* is an adverb. *Badly* is not a synonym for *very*, *very much*, or *greatly*. Say, "I wish to go *very much*," but not, "I wish to go *badly*."

Beside means "by the side of"; *besides*, "in addition to."

"*Between* you and *me*" is correct, not "Between you and I."

Calculate should not be used for *intend*, *think*, *believe*, or *suppose*.

Couple includes two of the same kind connected or considered together.

Different from is correct, not *different than* or *different to*. Say, "My work is different *from* yours." Do not say, "My work is different *than* yours."

Don't is the abbreviation for *do not*. "I don't" and "We don't" are correct, but not "He don't," "She don't," "It don't." We may say "He doesn't," "She doesn't," "It doesn't."

Either and *neither* are singular grammatically; as, "Neither of us *is* in a hurry."

Elegant should refer to something choice. We speak of "elegant manners," "an elegant house," not "an elegant time."

Enthuse is a vulgarism to be avoided. Never say you *enthuse* when you mean that you are *enthusiastic.*

Everybody and *every one* are singular grammatically; as, "Everybody should attend to *his* own affairs."

First is both adjective and adverb. Avoid *firstly.*

Fix means "to make secure, to fasten." It is best not to use the word as those persons do who *fix* furniture when they repair it; *fix* books when they arrange them; *fix* a cut finger when they dress it, and *fix* a person whom they bribe or quiet.

Funny does not mean *odd* or *unusual.*

Gent is not to be used for *gentleman* or *man.*

Got is not to be used with *have* in the sense of possession. Say, "The table has five legs." It may be used in the sense of *obtaining:* as, "I got what I wanted."

Home. Avoid "He is home" when you mean "He is at home."

How is not to be used for "What?" or "What do you say?"

If is not to be used for *whether,* in "I do not know whether he will go."

Its, the possessive of the pronoun *it,* contains no apostrophe. (See sect. 79.)

Kind of need not be followed by the article *a.* Say, "I like this kind of hat," not "this kind of a hat."

Last and *latest* do not have the same meaning. The *latest* arrival need not mean the *last* arrival.

Lot and *lots,* meaning number, as in "a lot of people," are used colloquially.

Like should not be used for *as,* in "Do *as* I do."

Lovely is a much-abused word. It really refers to what stirs the affections. Not everything that is satisfactory is lovely. It is absurd to say a hat is lovely because it is becoming or beautiful.

Most, almost. Most should not be confused with *almost,* which

means "nearly"; "He is *almost* ready," "*Most* children are happy," "*Almost* all children are happy."

Mighty, as an adverb meaning *very*, has never been in strictly good form, and at best is only colloquial.

None, singular grammatically, is often used as plural.

No use. Say "of no use," as in "This thing is of no use."

Nor strengthens the second alternative. "I am not going *nor* planning to go" is more emphatic than, "I am not going *or* planning to go."

Of. A preposition is not a substitute for the verb form *have*. Say, "I should *have* gone," not "I should *of* gone."

Off of. The *of* is usually unnecessary. Say, "He fell *off* the roof," not, "off *of* the roof." Avoid such expressions as, "May I have some paper off of you?" or, "May I have some paper off you?" Say rather, "May I have some paper?"

Onto should seldom be used for *on* or *upon*.

Pants is not to be used for *trousers*.

Per. A Latin preposition not to be used in English. Say, "The cloth is fifty cents *a* yard," not "per yard."

Phone is not used by good writers.

Photo is to be avoided.

Posted is colloquial for *well-informed*.

Proven is not to be used for *proved*.

Raise. Chickens are *raised*, children are *reared*. Do not speak of a *raise* in salary when you mean an *increase* or *rise*.

Receipt — recipe. We say a receipt for a pudding, usually reserving *recipe* for medical prescriptions.

Respectfully must be distinguished from *respectively*.

Retire does not necessarily mean *go to bed*.

Smart, used provincially in the sense of *able* or *capable*, really means *keen, sharp*.

So is to be used with caution, whether as a connective or as an intensive word. "He is *so* enthusiastic," "Her gown is *so* pretty."

Some is an adjective or a pronoun; it is not an adverb. Say, "I am *somewhat* tired," not "I am *some* tired."

Than is a conjunction. Say, "He is older *than I*," not "older *than me*." In "than whom" *than* is used like a preposition.

Through. Say, "I *have finished* eating," rather than "I am *through* eating."

Very is not to be used unless it makes the meaning more emphatic. It is a good word to strike out in revising manuscript. Say "*very much* interested," not "*very* interested."

Ways is not to be used for *way*. Say, "It is a long *way*," not "a long ways."

Without is not to be used as a conjunction, meaning *unless*. Say, "I shall not try for the team *unless* you think best," not "*without* you think best."

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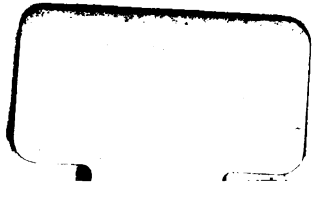
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